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## GSCA 2005 Preview

The newly formed **Giant Screen Cinema Association** will hold its inaugural conference in Los Angeles, March 29–31. Roughly 400 people are expected at the meeting, which, like those of predecessor associations, the **Large Format Cinema Association** and the **Giant Screen Theater Association**, will include film screenings, panel discussions, and awards presentations. The keynote speech will be given by **Mike Laddin**, president of **LeaderPoint**, a management development consultancy.

The Kodak Vision Award, presented for excellence in LF filmmaking, will be given this year to **Howard Hall**, director of *Deep Sea 3D*, which opens in March.

Five new films will be shown, including a rough cut of **MacGillivray Freeman Films'** *Hurricane on the Bayou*, marking the first time an unfinished version of a film has been screened for an entire conference, rather than an invited audience of exhibitors and investors. The other new films are:

(see *GSCA* on page 20)

### Inside LF Examiner

Making of Greece: <i>Secrets of the Past</i>	2
The Biz: Film Stock, Deals, Personnel	4–5
Worldwide LF Theater Inventory	9
New and Closed Theaters in 2005	11
In Production	16–17
GSCA Spring Conference Schedule	20
Bookings Data	22–29
Directory	30–31
Classified Ads	31
Shorts	32

## Surviving *Wired to Win*

A candid conversation between senior producer **JoAnna Baldwin Mallory** and director **Bayley Silleck** on the five-year saga of making *Wired to Win: Surviving the Tour de France*.

**Bayley Silleck:** Making a large-format film is not a job, it's a way of life. Or, if you prefer a good Biblical metaphor, the project is a whale and you are Jonah (or JoAnna). You just hope that it ends with you being regurgitated upon some familiar shore — bruised, but grateful you've lived to tell the tale. And of course that tale is often as interesting as the one told by your LF film. Interesting, as in "we live in interesting times."

In 2000, JoAnna Baldwin Mallory called me from Boston to ask me to serve as writer-director. She explained that her employer, **Partners HealthCare System Inc.**, wanted to extend its mission to public science education. Partners is comprised of top-ranked academic medical centers, Massachusetts General, Brigham and Women's, and McLean Hospitals, and other eminent hospitals and research and educational institutions. The organization, she said, had made especially important contributions in the field of neuroscience, helping to construct a revolutionary new view of that gray-and-white, grapefruit-sized mass of nerve cells between our ears.

**JoAnna Baldwin Mallory:** Bayley, this all sounds so impressive! Partners and its institutions are indeed impressive, but I sometimes felt like I was a teenager tapping on the doors of our leadership suggesting that it would be "way cool" to make a movie. Can we, huh, can we, can we? But instead of tossing me out, Part-

(see *WIRED* on page 12)

## Special Report: LF Theaters in 2005

As of Jan. 1, 2006, there are 392 8/70, 10/70, and 15/70 theaters operating in the world. Last year saw 31 new LF theaters open and 10 close, a net increase of 21, for a growth rate of 5.7%, nearly double that of the previous two years. Nearly two-thirds of the new theaters (19 of 31) were **IMAX®** systems installed in multiplexes, and 14 of the 19 had **Imax Corporation's** **MPX®** projector, designed specifically for multiplex houses.

In contrast, 2004 saw a net increase of only 12 theaters, a 3.3% increase over 2003.

Also in 2005, two existing IMAX theaters (at **Portage Place** in Winnipeg, Canada, and the **Kennedy Space Center** in Florida) were converted from 2D to 3D, and the **Cricket Super Screen**, an 8/70 multiplex screen in Sandy, UT, was converted to IMAX 15/70. Although **Imax Corporation** counts these three as new installations, for our purposes they are not counted as new theaters. (See the box on page 11 for more about how and what we count.)

Imax has succeeded in its goal of putting more MPX systems in multiplex theaters. Since the low-cost 3D projector was introduced in 2004, the company has signed deals for more than 40 and has installed more than 20. Although deals for the company's older SR and GT systems represent a lower unit number, they account for a proportionately larger share of

(see *THEATERS* on page 6)

### Premiering this month

*Greece: Secrets of the Past*  
See page 2.

Founded 1997 as MaxImage!

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# The Making of *Greece: Secrets of the Past*

by Lori Rick

On Feb. 16, MacGillivray Freeman Films premiered *Greece: Secrets of the Past*, an original giant-screen film that transports audiences back in time to ancient Greece and one of the greatest periods of human achievement. The film uses the latest in CGI technology to capture the visual magnificence and historical significance of two hallmarks of Greek history: the Parthenon and the massive volcanic eruption that demolished Santorini in 1646 BCE. It also explores the revolutionary ideas that arose out of ancient Greek society.

Directed by Greg MacGillivray and produced by MacGillivray and Alec Lorimore, the film features narration by Nia Vardalos (*My Big Fat Greek Wedding*). It is the sixth film in MacGillivray Freeman's Great Adventure Film series.

"The story of ancient Greece is very fresh and relevant for LF audiences today," says MacGillivray. "The ancient Greeks really shaped who we are as Western people and gave us some of our greatest ideas about art, philosophy, theater, literature, physics, democracy, and what it means to be human. Greece is one of the most stunningly beautiful countries in the world, but it's also so much more than that, because what happened in the Greek islands more than 2,500 years ago led to the birth of modern civilization."

## The beginnings

MacGillivray's fascination with Greece began more than 30 years ago when he first visited the island of Santorini while shooting a feature film for Twentieth Century Fox. "Here you have this island nation living in the shadows of dangerous volcanoes and somehow they had an explosion in all areas of human pursuit," he says. "The question is: how did that happen and why? It's one of the greatest, most mind-boggling mysteries of human achievement and one that is very important to us today."

To bring this ancient past alive for modern audiences, the MFF filmmaking team knew they wanted to approach the subject from a new angle. They were not interested in using Hollywood-style recreations with actors dressed up in costumes. "The history of Greece is a well traveled road, but we wanted to take our audience on a brand new journey," explains Stephen Judson, who co-wrote and edited the film. "We thought that by focusing on what modern archeologists are discovering in Greece right now we could make this story come alive for filmgoers of the 21<sup>st</sup> century. The sequences

on Santorini open the door to a Bronze Age culture that few people have ever seen, while the CGI recreations of the Parthenon unveil the Golden Age with unprecedented realism. Sometimes the ancient past can seem so inaccessible and mysterious, but I think our film opens up the past in a way that speaks to modern audiences."

The story started coming together for MacGillivray when he met Christos Doumas, one of Greece's leading archeologists. Doumas is overseeing a massive excavation at Akrotiri, a town that was buried nearly intact under volcanic ash some 3,000 years ago on the island of Santorini. An archeological site since the late 1960s, Akrotiri is like Rome's more famous Pompeii, except that no human remains have been found in Akrotiri.

"One of the things we wanted to explore in this film is how thrilling and fun archeology can be as a science," says MacGillivray. "Christos is 72 years old but he loves the game of archeology more than ever. He is like a scientific detective and is a shining example of the kind of curiosity and devotion that goes into this important work."

After more than a year of development with the help of Frank Corcoran of the Canadian Museum of Civilization, *Greece: Secrets of the Past* finally became a reality when Greek American entrepreneur Alex Spanos became executive producer of the film. Award-winning screenwriter Jon Boorstin was recruited to write a script, which was later adapted by Judson. Brad Ohlund served as director of photography and longtime MFF collaborator Steve Wood signed on as composer.

Doumas and volcanologist Georges Vougioukalakis became the film's central characters. Their work leads the audience on an archeological detective story through two fascinating periods in Greek history: the Bronze Age, about 3,000 BCE, and the

## NOTE

With this issue, *LF Examiner* stops reporting box office numbers for LF films. We did this for several reasons: the number of films being reported has declined; distributors have been increasingly inconsistent in their reports; and we have always doubted the usefulness of box office as a measure of the success of LF films or the health of the LF industry in general.

We therefore decided to discontinue reporting in the print edition and online as of the end of 2005. Box office data for 2002 through 2005 will remain on our Web site, [www.LFexaminer.com](http://www.LFexaminer.com).

Golden Age from the Sixth to the Fourth centuries BCE, when a tremendous flowering of Greek culture began in Athens.

### Highlights and challenges

To capture these ancient stories, the MFF film crew traveled across the Greek Isles and the mainland, photographing key historical sites and archeological digs such as Poseidon's Temple on the cliffs of Cape Sounion and the ancient ruins at Mycenae, Delphi, Melos, and Delos. One of the biggest hurdles was getting permission to shoot in some of the most sensitive and fragile historical sites in the world. In the wake of the 2004 Olympics in Athens, the Greeks were wary of allowing more film crews into their most prized landmarks and historical sites.

"We knew going in that it would be tough to shoot in some historically significant areas because the Greeks are rightfully very protective of their antiquities, but it turned out to be even harder than we thought," says MacGillivray. "It took a lot of wrangling, but we were finally given permission to fly a helicopter within a few hundred yards of the Parthenon, which I don't think has ever been done for a film before. We almost didn't get the shot because we were nearly chased off by a Greek sheriff in a helicopter who didn't realize we had a permit. We were also given permission to build an 82-foot dolly track in front of the Parthenon, which we had to do overnight so we wouldn't interfere with tourist traffic."

### Cutting-edge CGI meets the past

Both of these shots were essential to one of the highlights of the film — a four-minute sequence that begins with an aerial view of the Parthenon at sunrise, merges into a CGI rendering of the temple as it

originally looked, then blends into a dolly shot of the film's modern-day archeologists walking through the doors. There they see the spectacular 42-foot (13-meter) golden statue of Athena that used to be housed in the building, also re-created with computers.

"It was key that we capture this stunning symbol of democracy in an original way," says MacGillivray. "It took almost two years to design that one spectacular

somehow, but obviously there are only partial ruins of the structure remaining today," says MacGillivray. "I was trying to figure out how to solve the problem when by a stroke of luck I mentioned the film to my friend, feature film director **Randall Kleiser**. He said I had to get in touch with this computer modeling genius at the **University of Southern California** named **Paul Debevec**.

"It turned out that Paul had been using 3D scanning, digital lighting, photogrammetric modeling, image-based rendering, and other cutting-edge techniques to reunite the Parthenon with its long-lost sculptures and brightly painted friezes — exactly what we wanted to do! I contacted Paul, who got really excited about the project and wanted to help, and things just took off from there."

Based on studies from the extensive collection of plaster casts of Parthenon sculptures at the Basel Skulpterhall in Switzerland, Debevec's team had been able to create a large number of detailed virtual sculptures. These computer models were melded with three-dimensional maps of the Parthenon's reconstructed architecture to create a virtual tour of the Parthenon as it would have appeared to an Athenian citizen in 437 BCE.

To take Debevec's pioneering images and turn them into images that would work in LF, MFF turned to **Craig Barron** and **Chris Evans** of special effects house **Matte World**, in Marin County. Barron

(see *GREECE* on page 19)



*A computer-generated recreation of the interior of the Parthenon.*

shot, which I believe is almost certainly one of the most expensive and labor-intensive single IMAX shots ever done. It's a good example of the exciting combination of technology and storytelling artistry, and I think it brings the past alive for audiences in a very real and visceral way. We were thrilled with its success."

To create this virtual experience of the Parthenon, and give audiences a realistic experience of the massive volcanic eruption that wiped out Santorini in 1646 BCE, the filmmakers turned to digital CGI.

"I always wanted the original splendor of the Parthenon to be a part of the movie

### CORRECTION

In our report on the LF films of 2006, we gave incorrect credits for some of the crew of *Ride with Cowboys*. Greg Eliason is the film's line producer and Brady Dial is its producer.



## FILM STOCK

### Imax expects to meet 2005 goals

Imax Corporation said in mid-February that it expects to meet or exceed its guidance for the 2005 year-end results that will be announced on March 9. It had predicted net earnings of \$0.35 to \$0.38 per fully diluted share.

Imax said it had installed a record 14 theater systems in the fourth quarter ending Dec. 31, 2005, and 34 in the full year, compared to nine in the fourth quarter of 2004 and 21 in all of 2004. The company reported signing deals for eight systems in the fourth quarter and 45 deals in all of 2005, up from 36 in 2004 and 25 in 2003.

The news drove Imax shares, which had closed at \$7.82 on the day before the announcement to \$8.60 at the close of that day.

## LEGAL BRIEFS

### Imax/In-Three suit continues

As reported here previously (see *The Biz*, *LF Examiner*, May, September, 2005) Imax Corporation and In-Three, Inc. are engaged in a legal battle over 2D-to-3D conversion technologies. Early last year, In-Three, based in Westlake Village, CA, announced that it had developed a system to convert live-action 2D motion pictures to 3D. Shortly after that, Imax, which had announced a similar system, licensed a 1990 patent from inventor David Geshwind that claimed a similar capability, and sued In-Three for patent infringement. In-Three countersued, claiming the Geshwind patent was invalid, and later asked the U.S. Patent and Trademark office to re-evaluate the claims of the patent.

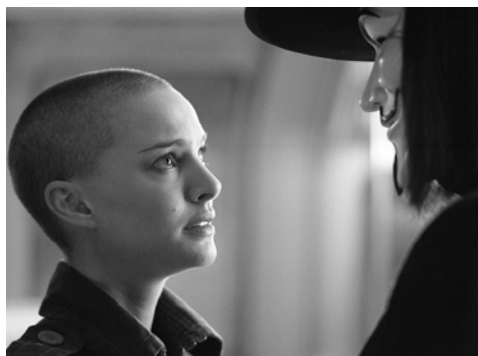
On Jan. 25 the Patent Office released a first "office action" on the re-examination, in which it rejected all but one of the 45 claims made in the Geshwind patent as being anticipated by previous U.S. and Japanese patents. The single claim not rejected was dependent on another claim that was rejected.

Imax and Geshwind have two months to contest the rejection of the claims or

modify the patent. About two months after that, the Patent Office will rule which claims are confirmed, allowable as amended, or canceled. In a statement to *LFX*, Imax downplayed the significance of the rejection of the claims.

In the meantime, Imax and In-Three obtained a stay of the lawsuit pending the outcome of private mediation, which occurred in December. The stay was extended to Feb. 14 while settlement discussions were pending. But no settlement was reached by that deadline, so the parties will be back in court on dates to be determined. Neither company would comment on the lawsuit.

In-Three is reportedly working on converting its first major Hollywood release to 3D for digital release, and an announcement is rumored to be expected at ShoWest in mid-March. (See also the item on In-



Natalie Portman stars in *V for Vendetta*.

Three and AccessIT below.)

### *V for Vendetta* is next DMR

Imax Corporation and Warner Bros. Pictures announced in late January that *V for Vendetta* will be released simultaneously to IMAX and conventional theaters on March 17. The film is an action-adventure produced by Joel Silver and the Wachowski Brothers, creators of the *Matrix* trilogy, and based on the comic-book series by Alan Moore and David Lloyd. As with the *Matrix* films, *Vendetta* is rated R in the U.S., 15 in the UK, and MA in Australia.

*V for Vendetta* brings to five the number of DMR® films to be released in 2006 (the

## DEALS

highest annual total to date), and brings to 16 the total number of DMR films released or announced since the first, *Apollo 13: The IMAX Experience*, in fall 2002. It is the twelfth LF film that Imax and Warner have partnered on, including 2004's live-action documentary, *NASCAR 3D*. All of 2006's DMR titles are distributed by Warner.

*V for Vendetta* stars Natalie Portman as Evey, a mild-mannered woman in a totalitarian society who is rescued from the secret police by a mysterious vigilante known as V (Hugo Weaving). It is the directorial debut of James McTeigue, who was first assistant director on the last two *Matrix* films.

### DCI acquired by Specialty Cinema

Destination Cinema, Inc., has been acquired by Specialty Cinema, LLC, a holding company established by three investors, DCI president Robert Perkins, chairman Hannah Craven, and Steve Hellman. The deal bought up the partial ownership stake held since August 1996 by the National Geographic Society, as well as the interests held by several long-term individual investors. Like DCI, Specialty Cinema is located in Ogden, UT.

DCI will continue to operate under that name and under its current management. It will focus on the operation and expansion of its LF theaters at the Grand Canyon, Niagara Falls, the Hearst Castle in San Simeon, CA, and the Royal British Columbia Museum, in Victoria, BC, Canada.

Although National Geographic no longer owns any part of DCI, the companies remain partners in the joint ownership of several LF films. National Geographic's newly formed film distribution organization (see *The Biz*, *LF Examiner*, January 2006) handles the marketing of the jointly owned films as well as several that DCI produced separately. DCI provides the distribution operation with accounting and other administrative support.

The National Geographic branding of the theaters will not be affected by the

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# THE BIZ

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## DEALS

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deal, and Perkins tells *LFX* that DCI and NGS are working to develop new theaters that will become “permanent locations for some of our films,” including one in Egypt to be the home theater for *Mysteries of Egypt*.

### AMC completes merger with Loews

AMC Entertainment, Inc., has completed the purchase of Loews Cineplex Entertainment Corp., first announced last summer (see *The Biz*, *LFX*, Summer 2005). The merger creates a chain with 5,672 screens in 415 locations in 29 U.S. states and 11 other countries. The acquisition of Loews, the fifth-largest chain in North America, strengthens AMC’s position in second place behind the Regal Entertainment Group, which has 6,273 screens in 558 theaters.

Both AMC and Loews operate IMAX theaters, Loews with three classic-sized IMAX 3D installations in New York City, San Francisco, and Los Angeles, and AMC with four new MPX screens in Columbus, OH; Detroit, MI; Phoenix, AZ; and the company’s home town of Kansas City, MO. The location of the fifth MPX theater AMC agreed to open has not been announced.

In terms of giant-screen theaters, the merger pulls AMC ahead of Cinemark USA, which operates six IMAX screens, and when AMC’s eighth IMAX opens, it will tie Canadian chain Famous Players. But both remain well behind Regal, which has 15 IMAX theaters in its inventory.

The Loews name will be phased out of theater names and signage over time.

### AccessIT partners with In-Three

In late February, AccessIT announced a non-exclusive deal with In-Three, Inc., and Nu-Vision Technologies to make 3D technology available to the 2,300 digital cinema installations that AccessIT is planning this year. In-Three and Nu-Vision will provide theaters with infrared emitters, a starter set of active-shutter 3D glasses, and test and sample content at no charge. Exhibitors who choose to deploy

the 3D systems will then buy additional glasses from Nu-Vision. The In-Three/Nu-Vision system and the Z-filter system that was used for the digital 3D presentation of Disney’s *Chicken Little* do not require silver screens or additional projection equipment, thus reducing the cost of upgrading to 3D.

AccessIT says that it is “vendor neutral” and intends to work with other 3D companies to offer exhibitors a choice of technologies.

### Markowitz founds Visceral

Alan Markowitz, formerly with Imagica USA, has founded Visceral Image Productions, a new LF post-production house. During his 11 years at Imagica, he created titles, produced composites and montages, and oversaw cross-printing of LF films. In 15 years he has worked on 200 films, half of them LF projects.

Since founding Visceral, he has produced stereo 3D end credits for *Magnificent Desolation*, enhanced NASA images for *Roving Mars*, and designed the end credits for *Wired to Win*.

For more information about Visceral Image Productions’ capabilities, visit their Web site: [www.visceralimageprods.com](http://www.visceralimageprods.com).

### Pensacola selects MediaMerge

The National Museum of Naval Aviation in Pensacola, FL, has entered into a multi-year agreement with MediaMerge, Inc., for technical support of its IMAX theater. The company will provide preventative maintenance and technical support for the 530-seat 2D theater in cooperation with Imax Corporation under Imax’s Service Partnership Program. Pensacola is the tenth IMAX theater to sign on for service with MediaMerge since late 2002.

### Chicken Little flies in Nuremberg

Disney’s *Chicken Little* opened in Germany in late January, and was shown in digital 3D, digital 2D, and on film at the Cinecitta multiplex in Nuremberg, which also has an IMAX 3D theater. According to Wolfram Weber, the theater’s owner,

Cinecitta is the film’s top-grossing theater in Germany: with a €1.50 (US\$1.79) surcharge, the digital 3D theater grossed twice as much as the digital 2D version and more than three times as much as the analog film screenings in his multiplex.

Weber also reports that, as was the case with the IMAX 3D edition of *The Polar Express* in 2004, the 3D version as did not experience the same dropoff in the subsequent weeks as the 2D editions. The second weekend of *Chicken Little 3D* actually outperformed the first weekend by €3,400 (\$4,060) while the grosses of the other two editions fell.

Weber estimates the cannibalization of LF films in the IMAX 3D theater by *Chicken Little* at 9%, less than he had expected.

### Boeckman to leave SMM

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## PERSONNEL

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Michael Boeckmann, film distribution manager for the Science Museum of Minnesota, has been laid off from that position, which was eliminated because the museum is not currently producing any LF films. He will leave the museum as of April 14.

Boeckmann started with SMM in 1990, and has overseen the international distribution of five LF titles, including *Ring of Fire*, *Tropical Rainforest*, and *Jane Goodall’s Wild Chimpanzees*. In addition to negotiating contracts with exhibitors in 29 countries and developing ancillary distribution channels for the films, such as home video and stock footage, he developed the first comprehensive Web-based delivery system for marketing materials for giant-screen films.

Before joining SMM and the LF industry, Boeckmann specialized in creating multimedia presentations for Fortune 500 companies.

He tells *LFX* that he is still considering his next career move, and that friends and colleagues can reach him at [michael@irvineparkimages.com](mailto:michael@irvineparkimages.com).

## 31 LF Theaters Opened in 2005, 10 Closed

LF Theaters in 2005			
	Opened	Closed	Net
Commercial	2	7	-4
Multiplex	19	1	18
Theme park	3	0	3
Institutional	7	2	5
<b>Total</b>	<b>31</b>	<b>10</b>	<b>21</b>

	Opened	Closed	Net
Goto	2	1	1
IMAX	24	8	16
Iwerks	1		1
Kinoton	1		1
MEGA	3	1	2
<b>Total</b>	<b>31</b>	<b>10</b>	<b>21</b>

(from **THEATERS** on page 1)

income because of their higher price tags. The initial payment on a new GT projector is reportedly over US\$3 million, compared to \$1.5 million for an MPX. The initial price of a 3D SR system, which requires two of the compact projectors, falls between the others, at about \$2.25 million.

The number of LF theaters in multiplexes worldwide increased by 23% last year, from 78 to 96. Institutional theaters saw a net increase of five, a 2.5% jump that brought the total to 209. Theme parks added three (all 8/70 systems), a 14% increase, and commercial standalone theaters dropped from 67 to 62, a fall of 7.5%. This marks reversals for the latter two categories: in 2004, standalones rose by 5% and theme parks fell 8%, continuing a steady decline for that segment that began in 1999.

The strong growth in the multiplex segment further reduces the overall share held by institutional theaters, which has been steadily dropping since 1991 and now stands at 53%. Multiplex theaters are 24% of the worldwide market, commercial standalone screens are 16%, and theme parks are 6%.

### New theaters

Imax Corporation installed 24 of the year's 31 new theaters, half in North

America, half overseas. Eight of the North American theaters were in the U.S. and the rest were in Mexico. Except for the new theaters at the **Science Center of Iowa** in Des Moines and the **Aquarium of Veracruz** in Mexico, all were in multiplexes. All of the U.S. multiplexes got MPX systems, as did one of the Mexican chain theaters. The other three theaters in Mexico have SR units.

Of the 12 new international IMAX theaters, slightly more than half were in Asia, including China, India, Malaysia, and South Korea. The rest were in Europe (France, Netherlands, Poland, and Spain) and the Middle East (Turkey, Saudi Arabia, and the United Arab Emirates). Half were MPX systems.

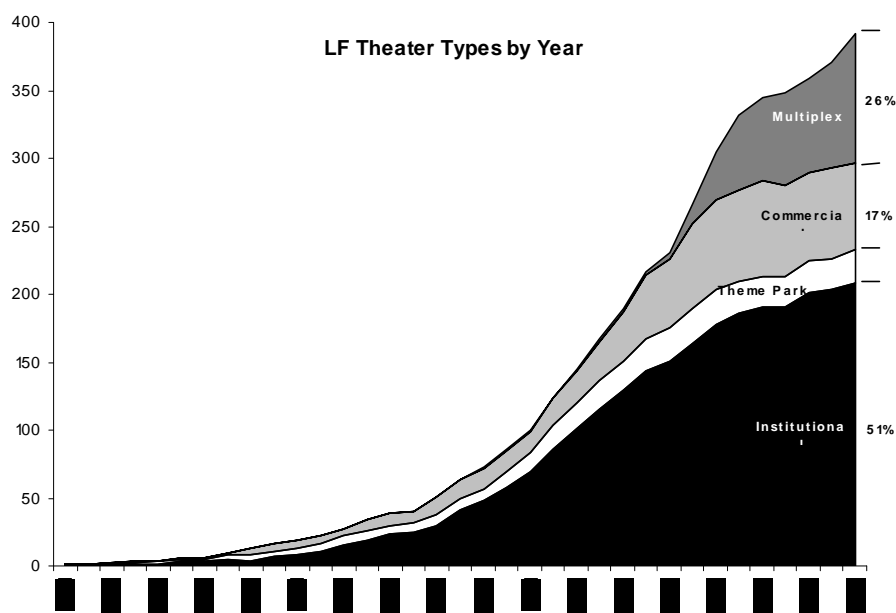
(Readers may notice a discrepancy between the 24 IMAX theaters we report as opening in 2005 and the 34 mentioned in the first item in *The Biz* on page 4. That number refers to the number of system Imax installed during the year. A spokesman tells *LF Examiner* that ten systems installed in Q4 have not yet opened.)

Among the seven non-IMAX theaters to open in 2005, only one was in the U.S.: the **Big Picture Cinema** in Appleton, WI, a **Kinoton**-equipped 8/70 3D house. **MegaSystems** (a division of **Ballantyne of**

**Omha**) installed two 3D 8/70 theaters and an 8/70 dome theater in Changchun, China. Japan's **Goto Optical Manufacturing Co.** installed a 15/70 projector and a 10/70 system in theaters in Chandigarh and Lucknow, India, respectively. And **Simex/Iwerks** installed an 8/70 theater in New Delhi for the religious organization that commissioned the 2005 film, *Mystic India*.

### Ten closings

Ten LF theaters closed in 2005, continuing a steady decline in closings over the last few years, and bringing the total closed since 1997 to 89. Seven of the nine were IMAX theaters, four of which had been open for ten years or more. The **Seattle IMAX Dome** closed after 25 years of operation; the embattled 12-year-old theater next to Munich's **Deutsches Museum** finally went under after changing ownership and management several times in the past few years; and IMAX theaters in Speyer, Germany, and in Kansas at the **Kansas City Zoo** closed, both after 10 years. The other IMAX closures were in London, ON, Canada; Bournemouth, UK; Vienna, Austria; and Brampton, ON, Canada. Brampton was the first MPX installation, set up as a real-world test site by Imax near



its Mississauga headquarters.

The two non-IMAX closings were the Goto 10/70 theater at the **Fukuoka Science Museum** in Kurume, Japan, and the **Sedona SuperVue** theater in Arizona, a Ballantyne 8/70 theater that had showed a locally produced destination film since 1998 (see *Shorts*, page 32).

The conversion of the Cricket Super Screen in Sandy, UT, in September was the first time a theater built for 8/70 had been converted to IMAX.

### Institutional vs. commercial

As noted above, the institutional theater sector continues to hold a slim majority against the total of the other three segments. Seven institutional theaters opened, but two closed, for a net increase of five, below the average annual net gain over the last decade of eight.

Only two of 2005's new institutional theaters was in North America. Three were in India, one was in China, and one was in France. The two closings, mentioned above, were in Kansas City and Kurume, Japan.

As we have predicted in previous years, Imax's push to boost the numbers of multiplex theaters could drop the percentage of non-profit museum theaters below 50%. But since most multiplex theaters show only re-purposed Hollywood films, it

is the institutional segment, aided by the standalone theaters, that will continue to provide the driving force for production of original LF films.

### 2D vs. 3D

All but seven of 2005's 31 new theaters are 3D, and three existing theaters became 3D last year. The popularity of the MPX system has sharply increased the growth of 3D theaters. As of Jan. 1, 2005, there were 235 2D theaters and 158 3D screens, a

60/40 split.

Only 12 of the world's 3D LF theaters are not IMAX. Seven of the twelve are Iwerks 8/70 systems; two are MegaSystems 8/70, and one is a Kinoton 8/70. The remaining two systems are 15/70 projectors built by **Cinema Development Co.**

### Battle of the brands

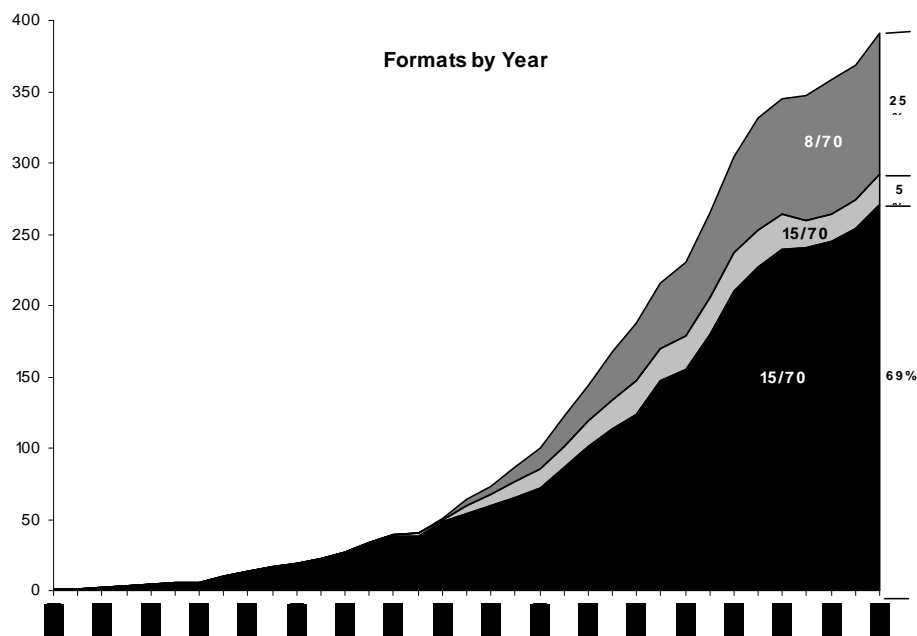
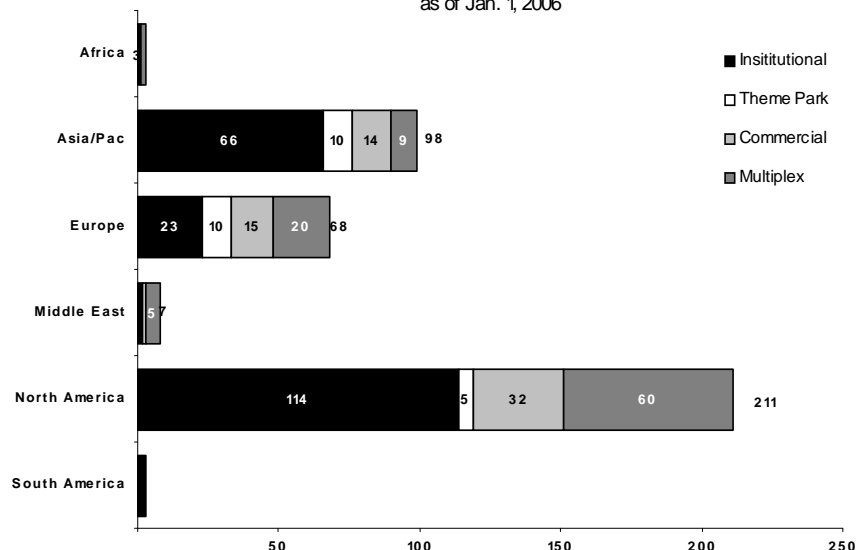
As we reported last year, the erstwhile competitors to Imax Corporation in the LF projector manufacturing business have essentially given up the fight. Although Goto, Iwerks, Kinoton, and MegaSystems all installed at least one system in 2005, none of them is actively marketing its LF systems.

By increasing its net total of theaters from 240 at the end of 2004 to 257 as of the end of 2005, Imax increased its share of the worldwide inventory of LF theaters from 64.7% to 65.4%. Iwerks lost half a point, dropping from 13.7% to 13.2%, and the other makers remained within a tenth of a percent of last year's share.

Only five non-IMAX theaters are now set to open in 2006: a Kinoton 8/70 theater in **Presque Isle State Park** in western Pennsylvania; a Goto 10/70 system in the new **Hebei Science and Technology Museum** in China; and Iwerks 8/70 theaters at the **Hong Kong Airport** and in two restored palace theaters, the **Aztec on the**

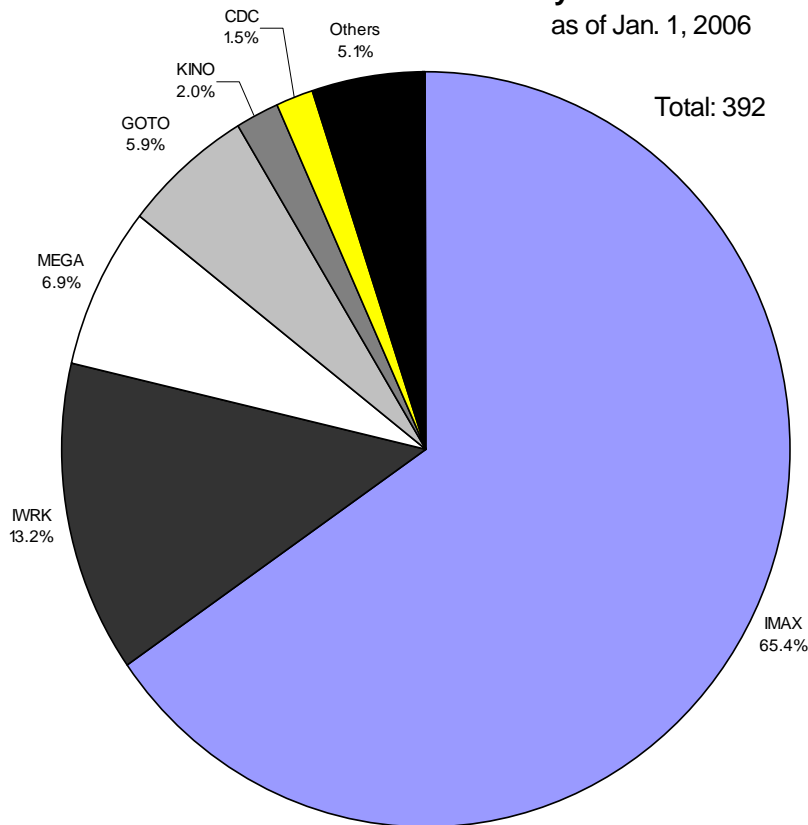
(see *THEATERS* on page 8)

**Theaters by Region**  
as of Jan. 1, 2006





### Worldwide LF Theaters by Manufacturer as of Jan. 1, 2006



moment may slow installations in the short term. But if, as expected, **In-Three, Inc.**, reveals its first feature converted from 2D to 3D at the **ShoWest** conference in March, more 3D releases could follow quickly, leading to more digital 3D theaters.

A rapid expansion of digital 3D theaters could reduce the number of MPX deals Imax is able to sign, particularly in North America. In the past two years the company has signed multi-theater MPX deals with **National Amusements** and **AMC Entertainment**, but the rest of its U.S. deals have been single-system leases to smaller, regional chains. Other large chains, both with and without classic IMAX theaters, seem to be in a wait-and-see mode.

As digital projection technology improves, the question facing all exhibitors will be, Why select any film system over a digital system? To be sure, 15/70 film provides image quality that no digital system will be able to match or exceed for many years, especially when projected on the giant screens of classic IMAX theaters. But that size advantage is weakened for exhibitors considering the MPX, most of which are installed in existing 35mm theaters with screens much smaller than the typical purpose-built LF screen. And for multiplex operators the difference in initial expense — an MPX costs about ten times more than a digital 3D — can hardly be ignored.

With five DMR films in 2006, Imax has its strongest slate ever for commercial customers, and company executives say they expect that to encourage additional theater deals. But how many DMR films will be released in 2007 and beyond? If the studios can release a film in 2D or 3D to 1,000 or 2,000 digital theaters next year, will they be as strongly inclined to make their top films available to 100–150 IMAX theaters? Although Imax typically doesn't charge up-front for DMR processing, the studios do have to pay for prints: about \$50,000 each for a two-hour feature, twice that for 3D. By contrast, a digital release entails "virtual print fees" around \$1,000 per screen.

The fact that **Warner Bros.** is the only studio so far to have released more than

(from **THEATERS** on page 7)

**River** in San Antonio, TX, and **Proctors Theatre** in Schenectady, NY.

Imax has a backlog of about 66 theaters to be installed in the next three years, at least half of which will be MPX systems. Thus the share of multiplex theaters is nearly certain to increase in the short term. Institutional theaters represent less than a third of announced future openings.

### The future of LF theaters

The main question facing LF theaters and filmmakers is the effect that digital projection will have on the industry. As we (and other industry observers) have pointed out previously (see "*Is the Sky Falling?*" *LF Examiner*, November 2005), the long awaited conversion from 35mm film to digital in the conventional cinema industry appears to have begun, and there are signs that it could be a speedy transition.

Several companies involved in the process are predicting that thousands of digital cinema systems will be installed in the next few years, many of them with 3D capability. **Carmike Cinemas**, the fourth largest theater chain in North America, is planning to convert nearly all of its 2,500 screens to digital by the fall of 2007.

The current world inventory of digital cinemas is just under 400, virtually identical to today's count of LF theaters. But as recently as three or four years ago, there were only ten or twenty digital theaters in the world. Thus digital cinema has grown as fast in five years as the LF world did in 25 years.

Ironically, it was the success of the IMAX 3D version of *The Polar Express* in 2004 that led to the 3D digital release of *Chicken Little* last fall, and its success may in turn prove 3D to be the "killer app" that accelerates the spread of digital cinema. The fact that there are relatively few films in the 3D digital pipeline at the



one or two DMR films leads some observers to suspect that other studios don't find the DMR model very attractive.

As has always been the case with LF, success depends on overcoming the classic chicken-or-egg problem: without enough theaters, films won't be made; without enough films, theaters won't be built. When the MPX system was announced in 2003, Imax's **Larry O'Reilly** said that the company hoped to have 240 multiplex theaters by 2006. That goal will not be achieved this year, nor is it likely to be reached in much less than three years from now, even if the objective is expanded to include not just theaters in multiplexes, but any theater likely to show a DMR film.

There are 258 IMAX theaters today, 82 of which are in multiplexes. Another 48 are standalone commercial theaters, three-quarters of which show DMR films. And roughly one-third of the 117 institutional theaters have shown at least one Hollywood title. (No theme park theater has

ever shown a DMR film.) This gives a current potential market for DMR films of about 160 theaters, although no DMR film to date has exceeded 100 bookings.

To reach 240 theaters would take Imax more than two years at its 2005 rate of 35 installations per year, but that assumes no closings and that all new installations will be DMR candidates, neither of which is likely. The question therefore becomes, can Imax outpace digital and build a critical mass of multiplex theaters in three years?

A great deal will hinge on just how fast digital cinema actually rolls out, and how



*The Sedona SuperVue Theater closed in September.*

many films are available in digital, particularly in 3D, as compared to IMAX DMR. Imax will always be able to boast superior image quality, but on the other side of the scale are the significant cost differences, both for studios and for exhibitors.

### The digital future for institutions

(see **THEATERS** on page 10)

Number of LF Theaters Worldwide																										
		As of Dec. 31, 2003					As of Dec. 31, 2004					Change 2003-2004					As of Dec. 31, 2005					Change 2004-2005				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70	1	2			3		2			2	-100%	0%			-33%		2			2		0%			0%
	Total	1	2		1	4		2		1	3	-100%	0%		0%	-25%		2		1	3		0%		0%	0%
Asia/Pac	8/70	5		4	21	30	5		3	21	29	0%		-25%	0%	-3.3%	5		6	22	33	0%		100%	5%	13.8%
	10/70			2	18	20			2	19	21			0%	6%	5%			2	19	21			0%	0%	0%
	15/70	7	5	3	24	39	9	6	2	23	40	29%	20%	-33%	-4.2%	2.6%	9	9	2	25	45	0%	50%	0%	8.7%	12.5%
	Total	12	5	9	63	89	14	6	7	63	90	17%	20%	-22%	0.0%	1.1%	14	9	10	66	99	0%	50%	43%	4.8%	10.0%
Europe	8/70	3	5	4	9	21	3	5	5	11	24	0%	0%	25%	22%	14%	3	5	5	11	24	0%	0%	0%	0%	0%
	15/70	16	10	6	10	42	16	11	5	11	43	0.0%	10%	-17%	10%	2.4%	12	15	5	12	44	-25.0%	36%	0%	9%	2.3%
	Total	19	15	10	19	63	19	16	10	22	67	0%	6.7%	0%	16%	6.3%	15	20	10	23	68	-21%	25.0%	0%	5%	1.5%
Middle East	8/70		1			1		1			1		0%			0%		1			1		0%			0%
	10/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70		1		1	2		2		1	3		100%		0%	50%	1	4		1	6		100%		0%	100%
	Total		2		2	4		3		2	5		50%		0%	25%	1	5		2	8		67%		0%	60%
North America	8/70	6	9	1	26	42	6	9	1	26	42	0%	0%	0%	0%	0%	6	8	1	26	41	0%	-11%	0%	0%	-2.4%
	15/70	26	37	4	87	154	28	42	4	87	161	7.7%	14%	0%	0.0%	4.5%	26	52	4	88	170	-7.1%	24%	0%	1.1%	5.6%
	Total	32	46	5	113	196	34	51	5	113	203	6.3%	10.9%	0%	0.0%	3.6%	32	60	5	114	211	-5.9%	17.6%	0%	0.9%	4.4%
South America	8/70				2	2				2	2				0%	0%				2	2				0%	0%
	15/70				1	1				1	1				0%	0%				1	1				0%	0%
	Total				3	3				3	3				0%	0%				3	3				0%	0%
World	8/70	14	15	9	59	97	14	15	9	61	99	0%	0%	0%	3.4%	2.1%	14	14	12	62	102	0%	-7%	33%	1.6%	3.0%
	10/70			2	19	21			2	20	22			0%	5%	4.8%			2	20	22			0%	0%	0.0%
	15/70	50	55	13	123	241	53	63	11	123	250	6.0%	15%	-15%	0.0%	3.7%	48	82	11	127	268	-7.5%	30%	0%	2.4%	7.2%
	Total	64	70	24	201	359	67	78	22	204	371	4.7%	11.4%	-8.3%	1.5%	3.3%	62	96	25	209	392	-7.5%	23.1%	13.6%	2.5%	5.7%

(from **THEATERS** on page 9)

Speaking about the future of LF filmmaking last month, **Greg MacGillivray** told *LFX* that he expects institutional theaters to continue using their LF film projectors for at least 15 years. Others, notably **Ben Stassen**, expect them to switch to digital much sooner.

Signs of the change are already visible: as we reported last month (see *Shorts, LFX, January 2006*), the **Tycho Brahe Planetarium** has installed four digital projectors that allow it to show 3D on the dome. The planetarium's **Steen Iversen** tells *LFX* that although it's only used for original pre-show material now, he is in discussions with several distributors to show full-length LF films digitally, instead of with the IMAX projector.

The best digital projectors available today have a resolution of 4K (4096 x 2160 pixels), far less than the effective resolution of a frame of 15/70 film. Imax's **David Keighley** has estimated that 15/70 film may be the

equivalent of 12K or even 16K. And because resolution increases as the square of the horizontal dimension, a 16K image has 16 times as many pixels as a 4K image, not four times. So it is unlikely that a digital system that exceeds or even equals LF quality will be available in the near term.

Imax Corporation has said that it is developing a digital projector to replace its film units, but has given no sign when such a system would be available.

But it is inevitable that theaters eventually will replace their LF film projectors with digital systems, and the question is, how soon, and how good will those digital

images be?

We estimate that within the next three years roughly 50 theaters — half of them institutional — will reach the end of their IMAX leases, and will have to decide to renew their contracts or replace their projectors. A handful that were facing that decision, including the **Hastings Museum** in Iowa and **Science Spectrum** in Lubbock, TX, opted to switch to 8/70. Several in Japan simply closed, as did the IMAX theater at the Kansas City Zoo (see *Shorts, LFX, December 2005*).

Digital will be an increasingly tempting option over the next few years. Some theaters have already tested the latest 4K projectors on their giant screens. No one

community as “the IMAX” even after the projector is removed and the IMAX signs are taken down. If the digital replacement provides an image that is a pale shadow of the 15/70 experience, visitors may assume that all IMAX theaters have similarly declined in quality.

The conventional film industry has wisely taken steps to insure that its transition to digital did not occur until the new projectors generated images that were superior to the best 35mm projection. Most observers agree that 4K meets that standard.

But if 4K is as good as 35mm, it is still not a suitable replacement for 15/70, except perhaps on the smallest MPX screens.

Projectors with 6K, 8K, or even higher resolution will be needed to fully match current 15/70 film, and there's no clear sign when such systems will be developed, if ever. In the short term, it may be possible to approach LF quality by tiling a giant screen with multiple digital projectors.



*The Science Center of Iowa opened in Des Moines in May with a 220-seat IMAX Dome theater.*

claims that 4K is as good as 15/70, but some may choose it, or some other digital system, as a stopgap measure rather than commit to another 10-year lease with Imax. There are indications that Imax may not insist on 10-year terms for all renewals, and some recent 3D conversion contracts provide for a transition to a future digital IMAX system.

The danger we see is that replacing a high-quality film image with a digital picture of lesser quality could harm the reputation not merely of one theater, but of the whole industry. A 10- or 20-year-old IMAX theater will always be known by its

Ironically, this would re-create some of the problems that the founders of IMAX invented the 15/70 format to overcome.

But owners of existing LF film systems would be wise to be patient and cautious when considering a digital replacement, and to ensure that any new system is at least as good as what it replaces. The LF industry has built its solid reputation on presenting high-quality images and offering an experience that simply can't be had anywhere else. More than hardware or software, it is this reputation that is the industry's greatest asset. We risk it at our peril.

Photo: Paul Gates, Positive Image Photography

## How and What We Count

As we have noted in the past, the total number of LF theaters is somewhat misleading, because a significant percentage of them rarely if ever show LF films, or show only films made specifically for their own venue. They are therefore not a part of the international LF film leasing economy. For instance, our database contains some 29 theaters which, as far as we know, have *never* booked a film from an LF distributor. Another 53 have not done so in the past year. Thus, some 82 theaters, 21% of the world total, appear to be, in effect, dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficul-

ties. Like the proverbial sound of a tree falling in the forest, can an LF theater that never shows LF films be said to exist? The capability may be there, but if the theater isn't participating in the LF economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing LF films, is it now "closed"? If so, when did it close? After the last LF screening? A year later? Two?

Our answer is to count all theaters we know to be LF capable, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count

of theaters may be 392, but the actual size of the active marketplace for films is closer to 300.

Otherwise, we count all stationary (i.e. non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in non-profit museums or in government-run facilities.

Note that Imax Corporation, in its stated totals of installed systems, includes at least six motion simulation systems we do not count.

## New and Closed Theaters in 2005

NEW							
City	Organization	Country	Mfr	Format	2D/3D	Opened	
Amsterdam	Pathé Arena	NETHERLANDS	IMAX	1570	3D	3/11/05	
Monterrey	Cinepolis Galerías Valle Oriente IMAX	MEXICO	IMAX	1570	3D	3/11/05	
Paris	Gaumont Disney Village	FRANCE	IMAX	1570	3D	3/11/05	
Chandigarh	Pushpa Gujral Science Center	INDIA	GOTO	1570	2D	3/19/05	
Appleton, WI	Big Picture Concepts, Inc.	USA	KINO	870	3D	3/19/05	
Lucknow	Lucknow Space Theatre	INDIA	GOTO	1070	2D	5/05	
Toulouse	Cité De L'Espace	FRANCE	IMAX	1570	3D	5/10/05	
Des Moines, IA	Science Center of Iowa	USA	IMAX	1570	2D	5/14/05	
Changchun	Changchun 3D Theater	CHINA	MEGA	870	3D	5/25/05	
Changchun	Changchun Dome Theater	CHINA	MEGA	870	2D	5/25/05	
Changchun	Changchun 4D Theater	CHINA	MEGA	870	3D	5/25/05	
Poznan	Panasonic IMAX Theater	POLAND	IMAX	1570	3D	6/05	
Phoenix, AZ	AMC Deer Valley 30	USA	IMAX	1570	3D	6/15/05	
Kansas City, MO	AMC Studio 30	USA	IMAX	1570	3D	6/15/05	
Dubai	Dubai IMAX Theatre	U.A.E.	IMAX	1570	2D	6/22/05	
Veracruz	Acuario de Veracruz	MEXICO	IMAX	1570	3D	6/30/05	
Guadalajara	Cinepolis Guadalajara	MEXICO	IMAX	1570	3D	6/30/05	
Malaga	Yelmo Cineplex Plaza Mayor	SPAIN	IMAX	1570	3D	6/30/05	
Istanbul	AFM Maltepe IMAX Theatre	TURKEY	IMAX	1570	3D	7/05	
Pittsburgh, PA	Cinemark IMAX Theatre Pittsburgh	USA	IMAX	1570	3D	7/14/05	
Detroit, MI	AMC Forum 30	USA	IMAX	1570	3D	7/22/05	
Columbus, OH	AMC Easton 30	USA	IMAX	1570	3D	8/26/05	
Sandy, UT	Cricket IMAX Theatre	USA	IMAX	1570	3D	9/2/05	
Cuernavaca	Cinemex Diana	MEXICO	IMAX	1570	3D	10/14/05	
Nanjing	Nanjing Juvenile Science & Tech. Museum	CHINA	IMAX	1570	2D	10/28/05	
New Delhi	BAPS Shree Swaminarayan Mandir	INDIA	IWRK	870	2D	11/4/05	
Al Khobar	IMAX Theater Al Khobar	SAUDI ARABIA	IMAX	1570	3D	11/9/05	
Saint Louis, MO	Ronnies 20 Cine	USA	IMAX	1570	3D	11/18/05	
New Delhi	Aeren R IMAX Theatre at RAP Adlabs	INDIA	IMAX	1570	3D	11/23/05	
Seoul	CGV IMAX Theater Seoul	SOUTH KOREA	IMAX	1570	3D	12/05	
Incheon	CGV IMAX Theater Incheon	SOUTH KOREA	IMAX	1570	3D	12/05	
Fitchburg, WI	Star Cinema Fitchburg	USA	IMAX	1570	3D	12/23/05	
CLOSED							
City	Organization	Country	Mfr	Format	2D/3D	Opened	Closed
Speyer	IMAX Classic Speyer	GERMANY	IMAX	1570	2D	5/19/95	1/23/05
Munich	Forum am Deutsches Museum	GERMANY	IMAX	1570	3D	11/5/92	2/23/05
Bournemouth	Sheridan IMAX Theater Bournemouth	UNITED KINGDOM	IMAX	1570	3D	3/22/02	2/28/05
Seattle, WA	Seattle IMAX Dome	USA	IMAX	1570	2D	1979	7/18/05
Sedona, AZ	Sedona SuperVue Theater	USA	BALL	870	2D	3/28/98	9/15/05
Brampton, ON	Famous Players SilverCity Brampton	CANADA	IMAX	1570	3D	6/4/04	10/31/05
Vienna	Large Format Cinema BetriebsgesmbH	AUSTRIA	IMAX	1570	3D	6/7/02	11/16/05
Kurume	Fukuoka Science Museum	JAPAN	GOTO	1070	2D	1/5/90	11/30/05
London, ON	Western Fair IMAX Theater	CANADA	IMAX	1570	2D	7/11/1996	11/30/05
Kansas City, MO	Kansas City Zoo	USA	IMAX	1570	2D	12/8/95	12/30/05



# Surviving the Making of *Wired To Win*

(from **WIRED** on page 1)

ners' chief development officer **Allen Peckham** and other members of our leadership got the idea straight away. We excel at training the next generation of doctors and we have one of the largest biomedical research enterprises in the world. Why not harness these world-class resources and extend our mission from professional to public science education?

Consultant **Peter Frumkin** and I had worked together on this film project for quite a while and both of us recognized the challenge of putting neuroscience up on the very big screen. How do you go from the inner world to the outer world? How do we tell our science story and do what the LF medium does so well: capturing the world around us. And what is our drama?

I vividly remember the day that Peter came into the office with a possible solution. All was clear as soon as he uttered four simple words: the Tour de France. We knew we had the context for our story — all of France as our palette, “warrior” cyclists battling it out, winners and losers, and the ability to introduce our audiences to that “engine” behind it all, the human brain.

**Bayley:** When JoAnna told me the idea, my own mind leaped first to embarrassingly hedonistic thoughts: warm croissants and *café au lait* in enormous cups; *paté de campagne* on fresh-sliced baguette; Bordeaux, Burgundy, Chablis; and of course profiteroles, the greatest dessert ever conceived by the culinary mind. Fortunately, my brain was still resilient enough to get back on message: we would be filming the fabled Tour de France bicycle race. Great idea. I’m on board.

JoAnna: Bayley loved the idea, and the three of us worked together as the story idea developed. But now the truth will out. Bayley, you really came on board for the profiteroles. But then I guess I knew it was the profiteroles all along.

**Bayley:** Five years later, in 2005, we would be in a 14<sup>th</sup> Century hill town north of Nice, getting the final shots of the project, featuring two young Tour de France riders — Frenchman **Jimmy Casper** and Australian **Baden Cooke** — pursuing their intense training program. Among them were a series of locked-off, long-lens shots of Baden, Jimmy, and teammates riding together at top speed around an unfamiliar and difficult curve. With each repetition, they



JoAnna Baldwin Mallory

got dramatically better at it. In the final film we also see, through the magic of CGI created by **nWave Digital**, just how the wiring of their brains changed as they mastered the task of maintaining formation at maximum speed on the curve. A new network of neurons in each of their brains had now been created by experience. They were being “wired to win.”

As we shot it, this sequence seemed to be the perfect synthesis of the two elements of our film: the wondrous human brain and the extreme challenges of the Tour de France. And it seemed a final, rewarding moment of satisfaction in a grueling project that, even more than most LF undertakings, tried men’s souls — and women’s too. Eh, JoAnna?

JoAnna: Oh, Bayley, do you really want to go there? Let’s think about the fun

times: the days we didn’t get any sleep; those big Tour crashes when we wondered if we had a film; those “camera jam” mornings; those late nights stuck on mountains in the Pyrenées fighting the crowds to get to our humble hotel. And then there was Lourdes: Rick and Ilsa may have always had Paris, but we’ll always have Lourdes.

**Bayley:** But we’ve got to flash back for a while to July 2002. JoAnna and I are in Bordeaux with co-writer and first assistant director **Daniel Ferguson**. Not in a Grand Cru vineyard, but an enormous velodrome (bicycle racing stadium), with dozens of riders whizzing around us in bright Spandex outfits, while hundreds of journalists, race officials, and team managers mill about importantly. It was the first of two days of rest in the 2002 Tour de France and we had come to scout the race, in the hope of obtaining for Partners the exclusive LF rights to film the Tour in 2003. One of the first sur-

prises was that a rest day for a Tour rider consists of pedaling 50 or 60 kilometers rather than 200.

We were at the Bordeaux Velodrome to meet **Yann Le Moenner**, the media director of the **Amaury Sport Organization** (ASO), which owns and operates the Tour. He greeted us at a table in the middle of the noisy arena, offered us *café*, and smiled politely through a wreath of cigarette smoke. JoAnna made an impressive pitch, emphasizing the power of the giant-screen medium to portray the Tour in an exciting new way, enabling audiences around the world to experience this legendary event in all its spectacular glory. Our host nodded, took a long drag on his cigarette, and said: “Yes, it sounds wonderful. But you are the eleventh, or maybe the twelfth, IMAX project proposed to us. In fact, I have an agreement for the latest one



sitting on my desk right now. But not a single one of them has ever actually signed a contract with us. Why should I think you are any different?"

Hmmm. Good question, *mon ami*. We sipped our coffee slowly while he lit another cigarette. Then, with Daniel leading the way in fluent French, we mounted a barrage of reassurances that led our host to raise his eyebrows ever so slightly, but approvingly. The take-home message, we hoped, was that Partners was a major medical organization, that an application for a seven-figure grant was pending at the **National Science Foundation**, and that as experienced filmmakers we were confident that this project would be the first to capture the high drama of the Tour de France on 15/70 film.

Yann smiled more broadly, indicating slightly diminished skepticism, rose abruptly, and gestured grandly toward the exit. "Well, first, you have to experience the Tour de France for yourselves. I hope to see you again, up in the Pyrenées."

**JoAnna:** When Yann casually tossed off the comment about all the other LF projects that had darkened their doorstep (and one on his desk right now, oh my), it all became abundantly clear — so that's why they hadn't returned our calls for so long! Daniel had spent weeks calling and e-mailing across the Atlantic, exercising his excellent French and his inestimable charm to get a hearing, so we could be here in Bordeaux. Now the droll, laconic posture of our host made sense. Seeing us, he could only think, "Been there, done that. Now let's move on."

**Bayley:** So, there we were, the three of us in an official Tour de France media vehicle, driving somewhat fearfully between walls of screaming fans, waving flags, banners, and bottles of Bordeaux. One hour behind us was the race itself — 200 riders representing 22 teams, and a mile-long skein of vehicles: press motorcycles (each with a cameraman or -woman perched precariously on the back), cars carrying

team managers, mechanics, extra bicycles and replacement wheels, doctors, paramedics, and oxygen bottles, race referees, ASO officials, and VIPs (including comedians **Robin Williams** and **Eric Idle**), all pursued by a noisy squadron of TV helicopters.

Our first real sense of what the riders were up against in this three-week race came when we drove up the final mountain climb of the day, some 18 kilometers (11 miles) of steep road. Most of the way, our driver had to stay in second or even first gear. With the car laboring like that,



*Baldwin Mallory and Silleck scouting the Tour de France.*

imagine what the riders were feeling, especially since this long climb came after 180 kilometers (108 miles) of hard road. Awesome.

We met our host, Yann, the ASO media director, in the VIP area beside the mountaintop finish line in the Pyrenées. JoAnna was riffing with Robin Williams and for some reason I was speaking in halting French to Eric Idle, as we all watched **Lance Armstrong** win the brutal stage with a breathtaking display of power. Our host offered us the traditional post-finish glass of champagne, smiled broadly, and asked how we liked the Tour. What he was really asking was whether we were now so confident about filming it in LF.

We said we were really looking forward to negotiating a contract for 2003. It was true, but already little alarm bells were going off in our heads. Why did those other LF projects fall through? Was this 3,200-kilometer (1,920-mile) mega-event

simply unfilmable — at least within an LF budget? Were we being dangerously naïve? After all, the French TV channel that broadcasts the Tour to over 100 countries worldwide deploys a dozen or more cameras every day on helicopters and motorcycles, and from multiple fixed positions — and that's only to cover the last two or three hours of each daily stage.

JoAnna: I think we were both humbled by the outcome of that day. We were dumbfounded to see Lance, at the end of that arduous climb, go into high gear like he had a new lease on life. You can see such things on television, but being there that day I had a true sense of what the Tour means for the very first time. Were we confident about filming it in LF? I heard the same alarm bells Bayley heard. But more disturbing — would we be able to capture the sheer will and physical and emotional endurance of the cyclists? That was a challenge of an entirely different order.

**Bayley:** We knew that at least two other LF projects were angling to get the film rights to the 2003 Tour, especially as it would be the Centenary race, and Armstrong would be aiming to become only the second man in history, after **Miguel Indurain**, to win five in a row. We were in a race of our own now to snag LF exclusivity. We had a year to go but, oh, how those 12 months at first dragged and then accelerated out of sight!

JoAnna: Our scout of the 2002 Tour was everything we hoped it would be: beautiful summer days, copious amounts of French wine, and oh, yes, those ubiquitous profiteroles.

*We were the happy recipients of a \$2.9 million NSF grant. The good news of that commitment had helped to fuel Partners' commitment to send us on the 2002 scout. But now we were back home. We had the NSF commitment in hand, but needed another \$6 million to get the project, including an ambitious edu-*  
(see **WIRED** on page 14)



Daniel Ferguson

(from **WIRED** on page 13)

cational outreach program, launched and done. We knew we had a long fundraising road ahead, but we also had those two other projects snapping at our heels. Or maybe pulling ahead of us!

We had come to a fork in the road – either we secure the rights to film the Tour in 2003, or risk another LF project filming in 2003, which would mean losing the storyline for our film. The idea of starting over and getting a new script approved at NSF and Partners was a dismal prospect. So we did what any self-respecting production would do, we forged ahead on a wing and a prayer and mercilessly harangued our friends at the ASO to begin contract negotiations.

This was easier said than done. Daniel Ferguson mounted a mighty offensive to secure those coveted rights. He and I even hopped on a plane in October 2002 to attend the ASO press launch of the 2003 Tour in Paris, so that we, and our project, would always be in sight and never out of mind.

As we rang in the New Year, we had agreed on a license fee with ASO and had a draft agreement ready to be fine-tuned and signed. This would have been an excellent turn of events, save for one minor glitch – we had no money. Not a dime.

Now let's be clear, the leadership at Partners

– president **James Mongan**, COO **Tom Glynn**, and CFO **Peter Markell** – was excited about this project. Moreover, they knew we faced competing projects and this created a real sense of urgency to our filming in 2003. They had provided strong development support, but now we were asking them for “venture capital” to buy rights and start shooting before the rest of our funding was in place.

Our strategy was two-fold. We made a pitch to the leadership at Partners to take a leap with us and advance the funds. Since time was our enemy, as soon as we presented the case to Partners, Bayley, Daniel, and I were on a plane to Paris. We had no money – yet – but we knew we had to get to ASO and finalize the deal. The moment we landed in Paris I was on the phone to Allen Peckham in Boston: “Any word yet? Any word at all about funding?” Not yet.

Day Two. “Any word yet? Anything at all?” No, not yet. Will there ever be word?

A dark and dreary Day Three, and at noon we were frantically driving to the ASO offices just outside of Paris to make final corrections to the agreement and to sign – yes, sign – the deal. We pull to the side of a noisy, traffic-choked street and I hop out of the car, brandishing my trusty cell phone. With Bayley and Daniel looking on, forlorn and rather damp, I make a last-ditch call to the office “Any word yet? We’re on a median strip outside of Paris, ten minutes away from the ASO offices. Can I sign this deal or not?” I can barely hear over the traffic noise, but the word comes through faintly. For me, it was loud and clear. I turn around and, trying to play it cool, gesture to Bayley and Daniel, “Come on boys, let’s go sign that deal.”

With our friends at ASO, we toasted the occasion with champagne, about eight bottles, I believe. With three signed agreements in hand, we joyfully returned to Paris that evening. And just as we rounded a bend, the Eiffel Tower magically appeared and immediately erupted into one of its hourly glittering

light shows. We were stunned. Was this a sign? An omen of good fortune to come?

**Bayley:** Now we had ten weeks to figure out, technically and logistically, how to film the Tour de France and, even more importantly, how to capture the mental and physical challenges faced by one, or maybe two, of the riders in order to illuminate our core subject – the human brain.

By now we had a much more evolved script. Our central character would not be Lance Armstrong, as many people supposed. Leaving aside the question of how you even approach – or afford – such a superstar, we knew the film needed to focus on a guy who didn’t reside on Olympus. He needed to be more of a Rocky from South Philly, or at least someone that viewers who’d never mounted a bike could identify with. Someone whose success, if any, would come as a surprise. Someone like **Tyler Hamilton**.

Tyler was known by the cycling press as the Man from Marblehead, a solid, tough-minded New Englander. He had ridden with Armstrong on the **U.S. Postal Service** team and his climbing skill had helped Lance win his first three Tours. Now Tyler had joined a European team in pursuit of his own success.

We had a script outline: the Centenary Tour de France is under way! Our hero has high hopes, experiences initial success, then faces unforeseen challenges. (Little did we know!) Flashback to his childhood: nature and nurture. Establish our theme of the ever-changing human brain. Back to the race: Adversities are overcome as he



Myles Connolly (left) with racer Baden Cooke.



and his teammates rally to produce an exciting finish in Paris. As all of this drama unfolds, we'd see, in matched CGI, how key areas of the brain respond, whether it involves memory, pain, emotion, communication, attention, motivation, or some other "Brain Power" (our working title).

There's an all-too-obvious problem, however. You can't script the Tour de France, any more than you can script next year's Super Bowl. We knew this, of course, even as we made elaborate preparations based on that script in our production offices on the Avenue Charles de Gaulle in Neuilly.

Line producer **Myles Connolly** joined the team, as did director of photography **Rodney Taylor** and several French production managers. ASO insisted that we submit a formal plan detailing where each of our cameras would be located, how many crew members would be involved at each location, and whether we would be using helicopter, crane, or dolly for each stage of the three-week race. Permission for each requested location might, or might not, be granted.

Since the 2003 Tour de France route was completely different from the 2002

route, Rodney, Daniel, unit manager **Thierry May**, and I undertook an ambitious and taxing scout. Not only did we drive the complete 3,200-kilometer (1,920-mile) route, but also most of the nearby roads. We covered 7,700 kilometers (4,620 miles) in 11 days.

It was a grind, but in the interest of objectivity I have to admit that it was more than occasionally relieved by good food and wine (including one amazing Chateau Talbot that blew a massive hole in our *per diem*) and, yes, some perfect profiteroles.

As with the French food, there was an *embarras de richesse* of possible camera locations. Rodney and I salivated over spectacular mountain vistas, deep gorges, verdant river valleys, fields of sunflowers and poppies, and an endless succession of ancient towns and villages, dominated by exquisite



*DP Rodney Taylor and camera assistant Fred Weigle.*

churches and imposing chateaus. But there was one unyielding reality. We would have four cameras: three LF and one handheld 35mm Arriflex that could push quickly through throngs of people to capture spontaneous close-ups. Using each of them to maximum advantage each day was the trick.

When we got back to Paris, Myles, Daniel, and production manager **Patrick Genin** submitted an elaborate shooting plan to ASO, with photographs and GPS coordi-

*(see WIRED on page 18)*



*Wired to Win's Tour de France crew in the Pyrenees.*



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.  
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

### Deep Sea 3D

Imax Corporation; distributor: Imax Corporation; director, DP: Howard Hall; score: Danny Elfman; producer: Toni Myers; producer, Howard Hall Productions: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. Narrators: Johnny Depp, Kate Winslet. 3D. Release: March 3, 2006.  
— The film is complete and opens on March 3.

### **V for Vendetta**\*

A shadowy freedom fighter known only as “V” uses terrorist tactics to fight against his totalitarian society. Upon rescuing a girl from the secret police, he also finds his best chance at having an ally. Silver Pictures; distributor: Warner Bros.; director: James McTeigue; producers: Grant Hill, Joel Silver, Andy Wachowski, Larry Wachowski; script: the Wachowski Brothers, based on the comic book by Alan Moore, David Lloyd; DP: Adrian Biddle; score: Dario Marianelli. Starring Natalie Portman, Hugo Weaving, Stephen Rea, John Hurt. Release: March 17, 2006.  
— Film will be converted to 15/70 with the IMAX DMR process.

### **Poseidon**

Radiant Productions; distributor: Warner Bros.; director: Wolfgang Petersen; script: Mark Protosevich, Akiva Goldsman; producers: Wolfgang Petersen, Mike Fleiss, Duncan Henderson, Akiva Goldsman. Cast: Josh Lucas, Kurt Russell, Emmy Rossum, Richard Dreyfus. Release: May 12, 2006.  
— Film will be converted to 15/70 with the IMAX DMR process.

Feb '06

July '06

Greece

DeepSea  
Vendetta

Poseid  
Cowboy

Superman

AntBully

Hurricane

Happy

D

### **Ride With Cowboys** (wt)

Trinity Films; distributor: tba; director: Harry Lynch; DP: Rodney Taylor; script: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: May 26, 2006.  
— Principal photography is complete. Post production is under way.

### **Superman Returns**

Red Sun Productions; distributor: Warner Bros.; director: Bryan Singer; DP: Newton Thomas Sigel, ASC; score: John Ottman; script: Dan Harris, Michael Dougherty; producers: Gilbert Adler, Jon Peters, Bryan Singer. Cast: Brandon Routh, Kevin Spacey, Kate Bosworth, Eva Marie Saint. Release: June 30, 2006.  
— Film will be converted to 15/70 with the IMAX DMR process.

### **Ant Bully**

Playtone Films; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producers: Keith Alcorn. 3D. Release: Aug. 4, 2006.  
— Film will be converted to 15/70 3D with the IMAX DMR process.

### **Happy Feet**

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.  
— Film will be converted to 15/70 3D with the IMAX DMR process.

### **Dinosaurs 3D** (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: Dec. 1, 2006.  
— Principal photography is complete. CGI is under way.

### **Hurricane on the Bayou**

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; script: Glen Pitre; executive pro-

ducer: Audubon Nature Institute. Release: late 2006 or early 2007.

- Release has been delayed from June to allow revisions to the storyline.
- February: Returning to Louisiana to film residents speaking about the effects of Katrina on their lives.
- Creating new CGI to simulate the force of the hurricane.

### **Big Wave Hunters**

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Early 2007.  
— January: Captured 50-foot waves at Mavericks near San Francisco.  
— Planning to film in Maui and Todos Santos in Mexico.

### **The Alps: Giants of Nature** (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; script: Stephen Venables, Stephen Judson; executive producers: Alexander Biner, Harrison Smith. Release: March 2007  
— Filming will resume in spring 2006.

### **Fly Me to the Moon**

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Spring 2007.  
— Animation will continue through early 2007.  
— Will be released as a digital 3D feature, and possibly in LF 3D as well.

### **Balloon Fiesta** (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

### **Dolphins 3D** (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: 2007.  
— October expedition postponed to next spring.



Dino3D      BigWave      Alps      FlyMe      Balloon      Dolph3D



*Filming for Ride With Cowboys. Top left: DP Rodney Taylor films a cattle drive on the Four Sixes Ranch in Texas. Top right: Moroccan riders demonstrate their horsemanship in a ceremonial mock battle. Bottom: With the 15/70 camera on its nose, a helicopter takes off at dawn for a day of aerial filming.*

(from *WIRED* on page 15)

nates for each proposed camera position. Most of our locations were approved although, like the script, much of the shooting plan would soon go flying out the window.

With the July 5 start day approaching rapidly, we still had a major problem. Anyone who watches the Tour on TV knows that the most exciting shots are often captured by video cameramen on motorcycles, tracking alongside the riders. Because many of the roads are so narrow, ASO doesn't allow cameras to be mounted on cars or trucks. We knew that we had to get an LF camera on a motorcycle, somehow.

Unlike the TV guys with their lightweight remote cameras, Rodney was not about to sit on the back of a motorcycle holding a 28-kilo (62-pound) IW5 IMAX camera. He knew the solution lay in a gyro-stabilized head, compact but strong enough to do the job, which could be operated remotely. He chose the Libra head, and brought in Libra technician **Jon Phillion** to work with lead rigger **Jim Sanfilippo** and motorcycle pilot **Patrice Diallo** (a veteran of 19 Tours), to create the system. The motorcycle itself had to be substantially reinforced. Even so, Patrice had to drive it in an awkward, forward-leaning position. And the gyros on the Libra head were exerting a counterforce

each time he put the motorcycle into a turn. After two hours of riding, the tall and muscular Patrice was sore and exhausted. But that was the least of our problems.

According to Rodney, such a system had only been used on a couple of features or commercials, with the camera operator in a vehicle close behind the motorcycle and within easy line-of-sight radio communication. Our situation was very different. In the traffic mayhem of the Tour de France, not to mention the often mountainous terrain, staying in line-of-sight communication from the ground would be impossible. The only solution — an expensive one — was to operate the motorcycle camera from a helicopter.

The concept was great but it required eight dedicated radio frequencies for the airborne operator to turn the camera on



*Tyler Hamilton*

and off, change focus and aperture, control pan and tilt on the Libra head, receive video from the camera tap, and have voice communications with Patrice. All the standard frequencies were already taken by Tour officials and teams. All the others were controlled by France's Ministry of Defense. And the Ministry said *non*.

Knowing it would take six weeks to build the wireless system, Myles and Daniel took a big gamble. They told Jon, working in L.A., to go ahead and incorporate the French military frequencies. It wasn't until a week before the Tour that, through someone we knew who knew someone else who knew someone important at the Ministry who perhaps had seen LF films at La Géode, we got our eight frequencies. *Allons enfants...!*

The opening day of the Tour, the prologue in Paris, went relatively well, and we got a couple of nice shots of Tyler and his teammates leaving the starting gate beneath the Eiffel Tower.

The next day, the first road stage from Paris to Meaux, began ominously, with a series of camera jams, only one useable shot in the lovely village of Rozay-en-Brie, and no time to sample the famous local cheese! Then we heard the news: on the narrow approach to Meaux there had been a horrendous mass pile-up. At least 30 riders had crashed. An undetermined number of them were badly hurt. The rumors flew. Lance was down, maybe out. Ambulances were converging on the sce-



*Preparing to film the Tour with the Steadicam in Charleville.*



ne. The *peloton* (the racing group) was at a standstill. Our thoughts, unexpressed, were for Tyler. There were 170 riders who didn't crash. What were the odds?

Two hours later, back at our hotel, we got a call from the PR man on Tyler's team from the hospital in Meaux: X-rays confirmed that Tyler had a double fracture of the collarbone...there would be a press announcement shortly...really sorry to tell you this...I know how much you have at stake...but in case you're interested, Armstrong isn't hurt at all.

We all sat stunned in the lobby. We recalled ruefully how ASO's Yann had laughed at us when we said we'd be following a single rider for three weeks: *Ce n'est pas possible!*

Myles was characteristically stoic: "Okay, let's see what happens." I was definitely not stoic: how could this be happen-

ing to us, on the second day of shooting!!? What was our storyline now? Getting permission to feature other riders or other teams would be a bloody nightmare.

**JoAnna:** *The night after the big crash couldn't have been more dismal. What to do? Well the first thing to do was phone home before news of the crash reached Allen Peckham and all of our friends at Partners. That was a tough call, but as I remember I not only described in detail what they would hear on the news the following morning, but I communicated with the highest degree of confidence that we were on top of the situation. That was more bravado than fact. In reality, all we could do was hang on and react to the situation each and every day. In one moment, we evolved from a highly prepared and orchestrated film shoot, to a seat-of-your-pants cinéma vérité operation. But our cinéma vérité team wasn't a three-person crew, it*

*was a team of 50 people, 24 vehicles, four cameras, two motorcycles and two helicopters following the largest sporting event in the world.*

**To be continued in the March issue of *LF Examiner*.**

JoAnna Baldwin Mallory has created and produced documentary films for public television, including *Out of the Past*, an award-winning eight-hour series on archaeology. She is now developing new LF and television projects in the sciences.

Bayley Silleck has directed six LF films, including *On The Wing*, *Cosmic Voyage*, and *Lost Worlds: Life in the Balance*. *Cosmic Voyage* was nominated for the Best Documentary Short Subject Oscar in 1997.

*Wired to Win: Surviving the Tour de France*, opened in December 2005, and has been booked in 20 LF theaters to date.

(from *GREECE* on page 3)

and Evans, who cut their teeth creating effects for *Star Wars* director **George Lucas**, started with research on what the Parthenon looked like when it was first created in 437 BCE. Barron flew to Greece to view the Parthenon's ruins and speak with archeologists about the latest theories on the building's design and appearance, while Evans delved into art history, learning more about the Greek's surprisingly colorful aesthetic sensibilities.

"I think people will be blown away by these realistic LF images because they show the Greeks in a very different light than we have seen them before," explains Evans. "We think of Greek sculptures and buildings as these stark, colorless images. But that is simply because what we see has been faded. The Greek aesthetic was actually bursting with color and life. It was more like Mexico or Bali. The mix of these vivid colors with the beauty of the Greek's mathematical precision will be stunning to audiences."

To digitally re-create the volcanic flows that buried the villages of Santorini, the filmmakers turned to Santa Monica-based **Sassoon Film Design**. Pyroclastic flows are destructive avalanches of gas, rock, and lava that can reach temperatures above 1,000 degrees and move at over 100 miles per hour, destroying anything they en-

counter.

Sassoon's task was to put audiences in the path of Santorini's lava flow. "We wanted to give audiences a sense of what these Minoans experienced, but we didn't have images of an actual event to use," says **Tim Sassoon**. "We also realized that a full CGI solution could not accurately capture the complex phenomenon of pyroclastic flows. It just wasn't real enough. So we looked for ways to re-create what happened 2,500 years ago with modern footage that we digitally enhanced for the film."

The artists took a mini-course in volcanology, studying simulations of pyroclastic flows so intricate they are rendered by supercomputers, to get a sense of the geophysics involved. They also found video of real flows, including recent shots of the eruption of Montserrat in 2003. Sassoon then melded these images seamlessly into the film's high-resolution photography.

The team at **DKP/70mm** used stills and video images to create composites that tell the story of the Akrotiri excavation. "As they have done for our films going back to *Everest*, DKP worked 12-hour shifts to accomplish the impossible, and we love them for it," says MacGillivray. "They used special algorithms and secret methods to improve historical images of volcanic explosions photographed in

15/70, 35mm, and even 16mm, and their results are astounding."

"We can no longer walk through the inner sanctum of the Parthenon as it once was," says Judson. "No one can witness the eruption that blew apart Santorini. But our audience can experience these extraordinary moments in history through the magic of digital effects."

For Greg MacGillivray, the film's reliance on digital artistry was another exciting way to blend the past and the future. "Throughout the filmmaking on Greece, we saw a chance to marry fantasy and reality, to bring art and technology together in the most creative ways," he says. "Digital technology gave us a wonderful chance to take the audience to a time and place they could never experience anywhere other than an IMAX theater. In this way, you get a far deeper sense of just how much the rise and fall of ancient Greece can reveal about our own world today."

*Greece: Secrets of the Past* is a MacGillivray Freeman Film presented by Alex G. Spanos in association with the Canadian Museum of Civilization and **Museum Film Network** with major funding provided by the **National Science Foundation** and **MacGillivray Freeman Films Educational Foundation**.

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# GSCA's First Conference, March 29-31 in Los Angeles

*Deep Sea 3D*, Imax Corporation  
*Greece*, MacGillivray Freeman Films  
*Roving Mars*, Buena Vista Pictures  
*Wired to Win*, National Geographic

(Imax's *Magnificent Desolation*, which had been on early schedules, will not be shown. No explanation of the change was provided by Imax at press time.)

Producers will present 11 films in progress and 22 films in development. The complete list of titles was not available at press time.

The theme of the meeting is "Big Business, Big Future," a topic that will be supported by Laddin's keynote, entitled "Predicting the Future: Change and Grow." Two professional development

sessions will discuss "The Future of Sponsorship" and "Seven Habits of Highly Effective Theaters." And **Chris Palmer** will conduct a roundtable discussion to develop answers to the question, "What must our industry do to ensure a big future?"

The day after the conference, Saturday, April 1, the **Reuben H. Fleet Science Center**, in San Diego, will screen some of the new films for people interested in seeing how they appear on a dome screen. The association is arranging bus transportation from the conference hotel to San Diego and back. Registered conferees will be charged only for the bus trip, estimated to be less than \$100. Others will also have to pay a one-day registration of \$350. Further details will be announced at the con-

ference.

GSCA executive director **Gretchen Jaspering** tells *LF Examiner* that the interim board was stunned by the hundreds of entries received when a contest to select the new association's logo was announced. The winner will be revealed at the conference.

The conference hotel is the Hilton Los Angeles/Universal City, a short walk from the Universal CityWalk and the **AMC Loews Universal City IMAX Theater** that will host all screenings.

Conference registration is US\$695 through Feb. 27, and \$895 after that. For more details, visit the GSCA Web site, [www.giantscreencinema.com](http://www.giantscreencinema.com).

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## GSCA 2005 Spring Conference Schedule

### Tuesday, March 28

4:00 p.m.	Registration opens at Hilton Hotel
4:00 – 8:00 p.m.	Board Meeting
8:00 – 11:00 p.m.	Film Rehearsals

12:45 – 1:15 p.m.	Travel to hotel
1:15 – 3:00 p.m.	Keynote Luncheon
3:00 – 4:30 p.m.	Committee meetings
5:30 – 6:45 p.m.	Film 4
6:45 – 8:15 p.m.	Kodak Vision Reception and Dinner
8:30 – 9:30 p.m.	Kodak Vision Award Presentation

### Wednesday, March 29

8:00 a.m.	Registration opens and continental breakfast
9:00 – 10:30 a.m.	Conference Overview and Seven Habits of Highly Successful Theaters
10:30 – 11:00 a.m.	Break
11:00 – 12:30 p.m.	Sponsorship Forum
12:30 – 2:30 p.m.	Members' Luncheon
2:30 – 3:00 p.m.	Travel to theater
3:00 – 4:15 p.m.	Film 1
4:15 – 4:45 p.m.	Break
4:45 – 6:00 p.m.	Film 2
6:00 – 6:30 p.m.	Travel to hotel
6:30 – 8:30 p.m.	Opening Reception

### Thursday, March 30

8:30 – 9:00 a.m.	Continental breakfast
9:00 – 11:00 a.m.	Films in Production, Films in Development, and Trailers
11:00 – 11:30 a.m.	Break
11:30 – 12:45 p.m.	Film 3

### Friday, March 31

9:00 – 10:30 a.m.	Roundtable Discussions
10:30 – 11:00 a.m.	Break
11:00 – 1:00 p.m.	Table Top Trade Show and Lunch
1:00 – 1:30 p.m.	Travel to theater
1:30 – 3:00 p.m.	3D Session
3:00 – 3:15 p.m.	Break
3:15 – 4:15 p.m.	Film 5
4:15 – 4:45 p.m.	Travel to hotel
4:45 – 6:45 p.m.	Open for business meetings
7:00 – 11:00 p.m.	Closing Dinner and events

### Saturday, April 1

Screening of new films on the dome theater at Reuben H. Fleet Science Center in San Diego. Details will be announced at the conference.

*The schedule is subject to change.*



(from **SHORTS** on page 32)

Ary plans to appeal the convictions and his friends and supporters have set up a defense fund and Web site, [www.maxarydefensefund.com](http://www.maxarydefensefund.com), to help him defray some of the legal expenses, which have already exceeded \$500,000.

### Fort Lauderdale update

As reported here in November, the **Museum of Discovery and Science** in Fort Lauderdale, FL, sustained more than \$1 million in damage in October when it was hit by Hurricane Wilma. Vice president of operations **Theresa Waldron** tells **LFX** that "repair to the roof has just been completed, but repair of other major building damage is on hold until we get a resolution from our insurance company and FEMA." She adds, "We're still fully operational despite the damage."

### Sedona theater closes

The **Sedona SuperVue Theater** in Sedona, AZ, closed in September after a period of declining attendance, according to owner **Chuck Swartwout**. The 240-seat, Ballantyne-equipped 8/70 theater opened in March 1998 to show *Sedona: Spirit of Wonder*, an original LF film about the region, which is located 100 miles (160 kilometers) north of Phoenix.

Swartwout tells **LFX** that he and his brother **David Swartwout** have plans for another project that they will announce in a few months. In the meantime, the 8/70 projection and sound system have been removed from the theater and are available for sale. (See the ad in the classified section on page 31.)

### Widescreen Weekend in Bradford

The **National Museum of Photography, Film, and Television** in Bradford, UK, will host its annual Widescreen Weekend as part of the 12<sup>th</sup> Bradford Film Festival, March 9-13. Films to be screened in one of only three theaters in the world capable of showing three-strip Cinerama include *This is Cinerama*, *How The West Was Won*, and *Windjammer*, and 70mm

features *Far and Away* and *Krakatoa, East of Java*. The weekend will also include presentations about the history of various widescreen film formats. For more information, visit [www.nmpft.org.uk/bff/2006/](http://www.nmpft.org.uk/bff/2006/).

### Sharks has royal premiere in UK

More than 300 people attended the UK premiere of **3D Entertainment's** *Sharks 3D* in Bristol on Jan. 25. Among the VIPs were **HRH Prince Michael of Kent**, GCVO; **Jon Hutton**, executive director of the UNEP World Conservation Monitoring Centre; and **Goery Delacote**, CEO of **At-Bristol**, the event's host. Also present were the film's director, **Jean-Jacques Mantello**, cinematographer **Gavin McKinney**, and executive producer **Francois Mantello**.



L to r: Gavin McKinney, HRH Prince Michael of Kent, Francois Mantello, Jean-Jacques Mantello at the UK premiere of *Sharks 3D*.

### Science World showing LF shorts

The **OMNIMAX** theater of **Science World at Telus World of Science** in Vancouver, BC, Canada, is running a 52-minute compilation of six short LF films assembled by theater manager **Ingrid Lae**.

The films in the show are

*Primiti Too Taa* (1987)

*The Straw that Breaks the Camel's Back...?* (2000)

*Pandorama* (2000)

*Where the Trains Used to Go* (2003)

*Falling In Love Again* (2003)

*The Old Man and the Sea* (1999)

Lae tells **LFX** that it took her 18 months to put the show together, includ-

ing making the deals and creating a custom sequence of opening and closing credits, with the help of **Fotokem Industries** and **Masters Digital**. The show opened in December and is expected to run through the summer.

### New screen cleaning service

**1570 Cinema Services, LLC**, is now offering screen cleaning for LF theaters worldwide. According to a release, the company's new, patent-pending system "uses a chemical-free dry cleaning method that uses an extremely soft brush to remove dust and other debris, just as screen manufacturers recommend." A device is hung from customized rigging installed at the top of the screen, and is raised and lowered on cable operated from the floor. "The brush applicator head used is extremely effective at removing dust, and the brush is cleaned before each of the four passes it makes over every inch of the screen." To prevent any possible damage to the screen, no scaffolding, man-lifts, or window-washing poles are used, and work is performed overnight so that no shows need be cancelled.

The company developed its method over seven years of serving hundreds of conventional theaters, and has adapted it specifically for giant screens. All work is covered by a \$1 million insurance policy.

President **Mike Quaranto** tells **LFX** that giant-screen customers in North America can expect to pay between \$5,000 and \$6,000, and that international jobs would be slightly more expensive.

1570 Cinema Services can be reached at [www.1570cinemaservices.com](http://www.1570cinemaservices.com).

### NSA 3D conference in July

The **National Stereoscopic Association** will hold its annual convention in Miami, FL, July 11-17. The "world's largest 3D annual stereo trade show and convention" will feature up to 8,000 square feet (735 square meters) of stereoscopic displays and demonstration, in addition to a separate trade show. For more information visit <http://2006.nsa3d.org>.

# Bookings: February 2006 by Film

## 768 bookings of 91 films in 277 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AEK</b>	Dallas SP	11/24/05	5/27/06		Moscow	9/30/04	9/30/06		Seattle PSC 1	12/26/04	3/31/06
	Hampton	1/13/06	3/31/06		New Orleans	3/12/03	3/06		Seoul 63	2/1/06	8/1/06
<b>Africa</b>	Durban	9/24/05	6/2/06		Norwalk	1/20/06			Singapore SC	9/3/05	3/3/06
	<b>Gatineau</b>	<b>2/25/06</b>	<b>3/31/06</b>		Oulu	5/1/05	5/1/06		Spokane	4/29/05	2/15/06
	<b>Menlyn</b>	<b>6/16/05</b>	<b>12/31/06</b>		Tampa Reg	9/30/05	5/20/06		Sydney WBS	8/12/05	2/28/06
	Sioux Falls	1/28/06	5/26/06		Washington NMNH	3/14/03	3/06		Taipei MCRC	1/1/05	1/1/07
	Toronto OP	6/1/05	8/31/06	<b>CRA</b>	Barcelona	2/16/06	2/18/07		<b>Tallahassee</b>	<b>12/2/05</b>	<b>4/2/06</b>
<b>AIA3D</b>	Apple Valley Imx	10/7/05			Fort Worth	2/1/06	6/30/06		Washington NASM	3/11/05	3/11/06
	Kuwait City	2/19/05	2/18/06		Karlshamn	1/15/06	8/31/07	<b>FOK</b>	Kuwait City	4/17/00	4/06
<b>AIWC</b>	Victoria	9/13/05	3/31/06		Lucerne	9/16/05	9/15/06		Shreveport	9/1/05	3/10/06
<b>Alaska</b>	Branson	11/11/05	3/31/06		Mobile	5/1/05	4/30/06	<b>FON</b>	Albany GA	9/1/05	2/28/06
	Charleston WV	1/29/06	7/28/06		Paris Geo	2/4/05	2/3/06		Appleton	7/15/05	6/30/06
	Memphis Pink	1/14/06	2/20/06		Stockholm	9/16/05	2/9/06		Baltimore	11/5/04	6/30/06
	Nuremberg	1/1/04	3/31/06		Victoria	6/17/05	6/16/06		<b>Barcelona</b>	<b>7/22/05</b>	<b>8/30/06</b>
<b>ALBT</b>	Atlanta FMNH	2/10/06	5/26/06	<b>CTPA</b>	Hampton	1/13/06	3/31/06		Berlin Disc	9/1/05	8/31/06
	<b>Barcelona</b>	<b>11/27/03</b>			<b>Paris Geo</b>	<b>1/31/06</b>	<b>3/7/06</b>		Bogota	12/1/05	11/30/06
	<b>Coomera</b>	<b>11/1/05</b>	<b>10/31/07</b>	<b>CV</b>	Dallas SP	12/24/05	5/24/06		Boston MOS	5/28/04	
	Karlshamn	2/1/05	9/15/06	<b>Cyberwor</b>	Dearborn	2/2/06	5/11/06		Branson	5/23/05	4/30/06
	Louisville SC	10/1/05	5/31/06		Istanbul AFM	1/1/06	12/31/06		<b>Calgary TWS</b>	<b>3/20/05</b>	<b>6/30/07</b>
	Nagoya OT	10/1/05	3/31/06		Kuala Lumpur Di	10/27/05	10/26/07		Charlotte	2/11/05	6/30/06
	Sasebo	1/1/06	3/31/06		Paris Gau	9/1/05	3/1/06		Cincinnati MC	10/2/04	6/30/06
	Speyer Dome	9/18/03	6/30/06		Poznan CC	9/9/05	9/8/06		Durban	4/1/05	6/30/06
	Toronto OP	6/1/05	8/31/06		Shanghai 3D	5/1/05	4/30/06		Dwingeloo	6/1/05	5/30/06
<b>AlienAdv</b>	<b>Barcelona</b>	<b>1/1/06</b>	<b>12/31/06</b>	<b>DIS</b>	Dallas SP	9/23/05	2/11/06		Edmonton TWS	7/1/04	
	<b>Berlin CS</b>	<b>3/1/00</b>		<b>Dolphins</b>	Hyderabad	8/15/05	8/14/06		<b>Fort Lauderdale</b>	<b>9/13/04</b>	<b>12/31/06</b>
	<b>Eilat Epic</b>	<b>4/4/04</b>	<b>12/31/06</b>		Mumbai	12/2/05	12/1/06		Fort Worth	5/28/04	5/30/06
	<b>Glasgow</b>	<b>3/1/05</b>	<b>12/31/06</b>		Richmond SMV	1/6/06	2/24/06		Hastings	3/7/05	5/31/06
	<b>London BFI</b>	<b>7/23/05</b>	<b>12/31/06</b>	<b>E3D</b>	<b>Glasgow</b>	<b>6/25/04</b>	<b>12/31/06</b>		Houston MNS	3/6/05	5/26/06
	<b>Madrid</b>	<b>4/2/03</b>			Moscow	7/1/05	6/30/06		Hutchinson	2/2/05	5/31/06
	<b>Prague CC</b>	<b>10/13/05</b>	<b>6/30/06</b>		Poznan CC	3/1/05	3/31/06		Indianapolis Imx	3/18/05	2/28/06
<b>Amazon</b>	Atlanta FMNH	2/11/05	3/1/06		Sinsheim	5/16/03	12/31/06		Jackson MS	2/1/06	7/31/06
	Barcelona	7/1/05	6/30/06	<b>EMSH</b>	Castle Rock	3/92			Jakarta	11/1/05	10/30/06
	Boston MOS	2/1/05	3/1/06	<b>Everest</b>	Albuquerque	11/15/05	6/15/06		Leon Exp	12/1/05	6/30/06
	Charleston SC	9/14/05	9/13/06		Atlantic City	1/10/06	6/30/06		<b>London SM</b>	<b>2/24/06</b>	
	Raleigh Exp	2/1/06	10/6/06		Malaga Yel	4/29/05	4/28/06		Melbourne MV	2/15/05	6/30/06
<b>AOTD</b>	Fort Worth	1/28/05	2/3/06		Mumbai	12/2/05	12/1/06		Mobile	5/1/05	3/15/06
	Lehi	6/17/05	3/11/06	<b>Extreme</b>	Kansas City Sci	2/4/06	4/30/06		Nanchang	11/15/05	11/30/06
	<b>Tallahassee</b>	<b>8/19/05</b>	<b>2/1/06</b>		Myrtle Beach	2/1/06	3/31/06		<b>Nuremberg</b>	<b>11/1/05</b>	<b>10/31/06</b>
<b>Apollo13</b>	Kaohsiung	1/30/06	2/5/06		Stockholm	11/25/05	2/9/06		Oakland	1/7/05	7/30/06
<b>AR</b>	Appleton	1/16/06	4/30/06	<b>FightPil</b>	Alamogordo	10/1/05	8/1/06		Paris Geo	4/13/05	4/13/06
	Barcelona	3/3/05	3/3/06		Albuquerque	9/5/05	4/30/06		Pittsburgh CSC	9/3/04	6/30/06
	Birmingham AL	9/3/05			<b>Apple Valley Imx</b>	<b>1/13/06</b>	<b>5/1/06</b>		<b>Quebec</b>	<b>2/20/06</b>	<b>2/28/07</b>
	Kansas City Sci	2/4/06	4/30/06		Appleton	2/3/06	6/9/06		Richmond SMV	9/18/04	6/30/06
	Karlshamn	9/1/04	6/06		Baltimore	7/8/05	5/31/06		Rochester MSC	4/1/05	6/15/06
	Madrid	3/3/05	3/3/06		<b>Boston MOS</b>	<b>9/8/05</b>	<b>5/31/06</b>		Saint Louis SC	9/17/04	12/31/06
	Monterrey Cin	10/22/05	4/30/06		Chantilly	12/10/04	12/10/06		<b>San Diego RHF</b>	<b>5/28/04</b>	<b>9/30/06</b>
	Omaha Zoo	9/1/05	2/28/06		<b>Corpus Christi</b>	<b>2/3/05</b>	<b>8/31/06</b>		San Jose CA	7/15/04	7/31/06
	<b>Richmond SMV</b>	<b>1/06</b>	<b>5/31/06</b>		<b>Davenport</b>	<b>5/21/05</b>	<b>5/31/06</b>		<b>Spokane</b>	<b>8/20/04</b>	<b>4/30/06</b>
	Valencia Spn	9/15/04	6/14/06		Dayton	12/3/04	12/3/06		Stockholm	11/26/04	2/20/06
<b>Beavers</b>	<b>Calgary TWS</b>	<b>1/25/06</b>	<b>1/24/07</b>		<b>Durban</b>	<b>12/2/05</b>	<b>3/3/06</b>		Sudbury	1/30/06	9/4/06
	Charlotte	11/18/05	5/31/06		Garden City	12/10/04	12/31/06		Sydney WBS	9/25/04	9/26/06
	Houston MNS	6/1/05	5/31/06		Hampton	12/10/04	12/31/06		Tijuana	10/1/05	3/31/06
	New York AMNH	4/15/05			Hastings	6/1/05	2/1/06		Valencia Spn	2/1/06	2/2/07
	<b>Phoenix ASC</b>	<b>2/1/06</b>	<b>7/31/06</b>		Hong Kong SM	12/10/05	12/31/06		<b>Victoria</b>	<b>10/7/04</b>	<b>6/30/06</b>
	Shanghai Dome	10/1/05	9/10/06		<b>Huntsville</b>	<b>3/11/05</b>	<b>8/31/06</b>		Vulcania	1/1/06	12/31/07
<b>Bugs</b>	Albany GA	12/3/04	6/30/06		<b>Hutchinson</b>	<b>5/20/05</b>	<b>8/31/06</b>	<b>Galapago</b>	Ahmedabad	4/1/05	3/31/06
	Baltimore	5/27/05	6/23/06		<b>Las Vegas Lux</b>	<b>12/10/04</b>	<b>5/31/06</b>		Duluth	1/13/06	2/28/06
	<b>Birmingham UK</b>	<b>2/12/05</b>	<b>8/06</b>		Little Rock	6/30/05	2/28/06		Gatineau	2/25/06	3/31/06
	Bristol	3/18/03	3/06		Memphis Pink	6/25/05	3/3/06		Moscow	10/24/05	10/23/06
	Calgary TWS	9/12/05	9/1/06		Menlyn	2/3/06	5/3/06		New York AMNH	10/17/05	5/29/06
	Galveston	5/23/03	5/23/06		Myrtle Beach	3/1/05	3/1/06		Prague CC	2/10/05	2/9/06
	Glasgow	9/26/03	4/06		Natick JF	1/27/06	5/11/06		Taipei MCRC	7/1/05	6/30/06
	Grand Rapids Cel	4/9/04	6/1/06		Oklahoma City	10/21/05	10/19/06	<b>GC</b>	Appleton	8/19/05	6/30/06
	Los Angeles CSC	3/23/04	6/1/06		Pensacola	6/3/05	6/30/06		Atlanta FMNH	10/1/05	4/1/06
	Mobile	9/28/05	3/28/06		Saint Louis SC	3/11/05	12/31/06		Berlin Disc	10/1/04	12/31/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>GF</b> <b>GOTA</b> <b>GP</b> <b>Greece</b>	Dhaka	9/26/05	10/3/06	<b>HH</b> <b>HPGOF</b>	Berlin Disc	4/1/02	12/31/06	<b>ITD</b>	Sandy	11/18/05	2/06
	Grand Canyon	11/1/99	12/06		Amsterdam PN	12/05	2/06		Seattle PSC 1	11/18/05	2/06
	Harbin	1/1/05	2/28/06		Apple Valley Imx	11/18/05	2/06		Seoul CGV	12/1/05	2/06
	Hartberg	9/6/03	9/30/06		Atlantic City	11/18/05	2/06		Singapore GV	12/05	2/06
	Houston MNS	6/1/05	9/30/06		Boise Reg	11/18/05	2/06		Spokane	11/18/05	2/06
	Lucerne	5/1/05	8/31/06		Buffalo Reg	11/18/05	2/06		Taipei WVC	11/18/05	2/06
	Menlyn	9/16/05	9/15/06		Buford Reg	11/18/05	2/06		Tampa Reg	11/18/05	2/06
	<b>New Delhi Aer</b>	<b>2/10/06</b>	<b>2/10/07</b>		Calgary FP	11/18/05	2/06		Tokyo Mer	12/05	2/06
	<b>Nuremberg</b>	<b>12/1/02</b>	<b>12/31/06</b>		Cathedral City	11/18/05	2/06		Toronto FP	11/18/05	2/06
	Penrith	7/16/05	7/15/06		Charleston SC	11/18/05	2/06		Tulsa Cmk	11/18/05	2/06
	Speyer Dome	1/23/05	12/31/06		Chicago Imx	11/18/05	2/06		Valencia Reg	11/18/05	2/06
	Spokane	5/20/05	9/30/06		Cincinnati NA	11/18/05	2/06		Vaughan FP	11/18/05	2/06
	Stockholm	3/1/04	12/31/06		Col Springs Cmk	11/18/05	2/06		Warsaw CC	12/05	2/06
	Valencia Spn	4/16/04	2/2/06		Columbus AMC	11/18/05	2/06		West Nyack Imx	11/18/05	2/06
	Sudbury	3/1/03	3/31/07		Cuernavaca Cmx	11/18/05	2/06		White Plains NA	11/18/05	2/06
	Saint Louis SC	11/16/05	4/11/06		Dallas Cmk	11/18/05	2/06		Woodridge Cmk	11/18/05	2/06
	Garza Garcia	9/6/05	3/5/06		Davenport	12/05	2/06		Bratislava	4/7/05	3/14/07
	Chicago MSI	2/16/06	6/15/07		Dearborn	11/18/05	2/06		Istanbul AFM	11/25/05	11/24/06
	Cleveland	2/16/06	6/15/06		Denver CC Reg	11/18/05	2/06		Karuizawa Mer	1/1/06	12/31/06
	Copenhagen	2/16/06	6/15/06		Detroit AMC	11/18/05	2/06		Poznan CC	6/1/05	5/31/06
	Duluth	2/24/06	6/15/06		Dubai	12/05	2/06		Salt Lake City CP	7/1/05	6/30/06
	Edmonton TWS	2/17/06	6/15/06		Dublin Reg	11/18/05	2/06		Taipei WVC	2/1/06	1/31/07
	Harrisburg	2/16/06	6/15/07		Duluth	11/18/05	2/06	<b>JGWC</b>	Davenport	9/5/05	3/31/06
	Louisville SC	2/16/06	2/15/07		Edmonton FP	11/18/05	2/06		Syracuse	10/19/05	
	Memphis Pink	2/16/06	6/15/06		Evansville Sho	11/18/05	2/06	<b>JIAc</b>	Vantaa	9/5/05	8/27/06
	Mobile	2/16/06	2/1/07		Fort Lauderdale	11/18/05	2/06		Baton Rouge	9/1/05	2/28/06
	Regina	2/16/06	6/15/07		Glasgow	11/18/05	2/06	<b>Kilimanj</b>	Lehi	1/1/06	11/1/06
	Richmond SMV	2/16/06	2/07		Grand Rapids Cel	11/18/05	2/06		Pilea	3/1/05	8/31/06
	Saint Augustine	2/16/06	7/31/06		Guadalajara Cin	11/18/05	2/06	<b>L&amp;C</b>	Taipei AM	9/1/05	9/28/06
	San Diego RHF	2/16/06	2/07		Halifax	11/18/05	2/06		Gatineau	1/14/06	6/30/06
<b>HaunCast</b>	Seattle PSC 2	2/16/06	6/15/06		Hampton	11/18/05	2/06	<b>L&amp;C</b>	Nuremberg	4/1/04	3/31/06
	Speyer IMAX	2/16/06	6/15/06		Harrisburg	11/18/05	2/06		Albany GA	1/7/06	6/30/06
	Spokane	2/24/06	2/1/07		Hartford NA	11/18/05	2/06	<b>Cincinnati MC</b>	Appleton	3/12/05	6/30/06
	Stockholm	2/16/06	6/15/06		Houston Reg	11/18/05	2/06		Baton Rouge	1/1/05	6/30/06
	Tampa MOSI	2/16/06	6/15/06		Huntsville	12/05	2/06	<b>Evansville Sho</b>	Boston MOS	9/28/02	6/30/06
	Vancouver TWS	2/16/06	7/1/06		Hyderabad	12/05	2/06		Branson	5/3/02	4/30/06
	Berlin CS	4/5/01	12/06		Incheon CGV	12/1/05	2/06	<b>Fort Lauderdale</b>	Hastings	12/1/03	
	Berlin Disc	4/5/01	12/06		Irvine Reg	11/18/05	2/06		Houston MNS	6/5/05	12/31/06
	<b>Eilat Epic</b>	<b>4/4/04</b>	<b>12/31/06</b>		Kansas City AMC	11/18/05	2/06	<b>Milwaukee</b>	Myrtle Beach	6/1/04	5/31/06
	Galveston	11/7/05	1/7/07		King of Prussia Reg	11/18/05	2/06		Norwalk	1/17/03	
	Kuala Lumpur Di	5/19/05	6/20/06		Langley FP	11/18/05	2/06	<b>Saint Augustine</b>	Portland	8/16/02	8/06
	Las Vegas Lux	3/12/02	12/31/06		Lansing Cel	11/18/05	2/06		Raleigh Exp	1/15/05	5/30/06
	London BFI	12/1/01	12/06		Lincolnshire Reg	11/18/05	2/06	<b>Yellowstone</b>	Saint Louis Arch	5/29/04	
	Madrid	6/12/02	12/06		Los Angeles AMC	11/18/05	2/06		Saint Paul	10/7/03	6/30/06
	Manchester UCI	9/1/02	12/31/06		Los Angeles NA	11/18/05	2/06	<b>San Antonio 2D</b>	San Diego RHF	8/2/02	9/06
	Melbourne MV	9/13/01	12/06		Louisville NA	11/18/05	2/06		San Jose CA	10/1/03	12/31/06
	Moscow	1/1/04	9/30/06		Malaga Yel	11/25/05	2/3/06	<b>LOLL</b>	Shreveport	9/7/04	6/30/06
	<b>Nuremberg</b>	<b>5/28/03</b>	<b>12/31/06</b>		Mexico City Cin	11/18/05	2/06		Sioux Falls	10/1/04	5/31/06
	<b>San Antonio 3D</b>	<b>8/15/03</b>	<b>12/31/06</b>		Mississauga FP	11/18/05	2/06	<b>LS</b>	Sudbury	1/20/06	2/5/06
	Sydney WBS	9/20/01	12/06		Monterrey Cin	11/18/05	2/06		Tulsa Cmk	4/22/05	4/22/06
	Barcelona	5/7/02	12/06		Montreal FP	11/18/05	2/06	<b>M3D</b>	Washington NMNH	9/30/05	12/31/06
	Calgary TWS	2/16/06	2/28/07		Moscow	12/05	2/06		<b>Yellowstone</b>	<b>6/15/02</b>	<b>12/31/06</b>
	Denver MNS	9/1/02	3/31/06		Mumbai	12/05	2/06	<b>M3Dcc</b>	Zion	4/30/05	3/31/06
	<b>Edmonton TWS</b>	<b>1/1/06</b>	<b>6/30/07</b>		Nashville Reg	11/18/05	2/06		Loch Lomond	7/24/02	
	Grand Rapids Cel	8/30/02	3/31/06		Natick JF	11/18/05	2/06	<b>M3D</b>	Appleton	10/15/05	2/15/06
	Guayaquil	11/1/03	12/31/06		New Delhi Aer	11/18/05	2/3/06		Des Moines	5/14/05	2/20/06
	Hague	10/10/01	10/31/06		New Rochelle Reg	11/18/05	2/06	<b>M3D</b>	Parker	3/1/05	2/28/06
	Hartberg	4/30/04	4/23/06		New York AMC	11/18/05	2/06		<b>Barcelona</b>	<b>5/1/04</b>	<b>12/31/06</b>
	Hong Kong SM	10/1/05	3/21/06		Ontario Reg	11/18/05	2/06	<b>M3Dcc</b>	Madrid	6/1/04	5/31/06
	Kuwait City	11/13/04	6/13/06		Oviedo Yel	11/25/05	2/3/06		<b>Mexico City Cin</b>	<b>7/1/05</b>	<b>5/30/06</b>
<b>HC</b> <b>HCBTD</b>	<b>Las Palmas</b>	<b>1/1/06</b>	<b>4/30/06</b>		Paris Gau	12/05	2/06	<b>M3Dcc</b>	Moscow	1/30/06	3/31/06
	<b>Lucerne</b>	<b>1/1/06</b>	<b>8/31/06</b>		Philadelphia	11/18/05	2/06		Karlshamn	11/1/05	10/31/07
	Madrid	11/6/02	10/31/06		Phoenix AMC	11/18/05	2/06	<b>M3Dcc</b>	Stockholm	2/18/05	2/9/06
	Melbourne MV	10/7/02	12/31/06		Pittsburgh Cmk	11/18/05	2/06				
	<b>Nuremberg</b>	<b>1/1/06</b>	<b>4/30/06</b>		Pittsburgh CSC	11/18/05	2/06				
	<b>Oakland</b>	<b>1/1/06</b>	<b>12/31/06</b>		Portland	12/05	2/06				
	Philadelphia	10/1/05	4/30/06		Raleigh Exp	11/18/05	2/06				
	<b>Providence Imx</b>	<b>1/1/06</b>	<b>6/30/06</b>		Reading JF	11/18/05	2/06				
	<b>Speyer Dome</b>	<b>1/1/06</b>	<b>12/31/06</b>		Richmond FP	11/18/05	2/06				
	Stockholm	11/30/01	12/31/06		<b>Richmond SMV</b>	<b>1/27/06</b>	<b>3/26/06</b>				
	Sudbury	5/1/04	6/30/06		Rochester Cmk	11/18/05	2/06				
	Sydney WBS	7/22/02	12/31/06		Sacramento Imx	12/05	2/06				
	Tampa MOSI	8/15/05	8/31/06		Saint Louis Weh	11/18/05	2/06				
	<b>Toronto OSC</b>	<b>10/12/01</b>	<b>8/06</b>		San Antonio 2D	11/18/05	2/06				
	Huntsville	2/1/06	2/1/07		San Francisco AMC	11/18/05	2/06				
	San Simeon	8/17/96			San Jose CA	11/18/05	2/06				

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>MagDes</b>	Alamogordo	2/23/06	2/22/07	<b>MOF</b>	San Jose CA	2/12/03	12/31/06	<b>ROF</b>	Houston MNS	1/20/06	5/31/06
	Austin	9/23/05	3/22/06		Sioux Falls	12/1/03	5/31/06		<b>Kurashiki</b>	<b>1/17/06</b>	<b>3/31/06</b>
	Berlin CS	12/1/05	11/30/06		Speyer Dome	1/23/05	12/31/06		London SM	5/1/05	4/30/06
	Birmingham UK	2/11/06	2/10/07		Toronto OP	7/1/04	12/31/06		Lubbock	10/21/05	5/29/06
	Bradford	9/23/05	9/22/06		Winnipeg Imx	8/1/05	6/30/06		Lucerne	11/29/05	10/31/06
	Cedar Rapids	11/23/05	4/2/06		Lelystad	12/19/05	12/19/06		Nuremberg	5/12/05	6/30/06
	Charleston SC	9/23/05	12/31/06		Pensacola	11/8/96			Paris Geo	6/22/05	6/21/06
	Chicago MSI	9/23/05	3/22/06		Saint Paul	1/15/06	8/31/07		Rochester Cmk	10/8/05	8/31/06
	Cincinnati MC	9/23/05	3/3/06	<b>MOTN</b>	Atlanta FMNH	7/30/05	4/30/06		Taipei AM	1/15/06	1/31/07
	Copenhagen	1/14/06	1/13/07		Barcelona	3/2/05	3/1/06		Tijuana	2/1/06	7/31/06
	Cuernavaca Cmx	10/14/05	2/1/06		Birmingham UK	12/15/05	12/15/06		Toronto OP	5/15/05	9/30/06
	Davenport	11/25/05	6/15/06		Des Moines	1/2/06	10/2/06		Athens Eug	3/1/05	2/28/06
	Des Moines	1/12/06	5/15/06		Detroit SC	2/1/06	9/1/06		Apple Valley Imx	1/27/06	5/06
	Detroit SC	9/23/05	5/15/06		Harrisburg	9/10/05	9/9/06		Austin	1/27/06	5/06
	Fort Lauderdale	9/23/05	12/31/06		Hong Kong SM	2/1/06	7/31/06		Buford Reg	1/27/06	5/06
	Garden City	9/23/05	3/22/06		Houston MNS	10/1/05	9/30/06		Chantilly	1/27/06	5/06
	Gatineau	9/23/05	3/31/06		Louisville SC	1/15/06	10/15/06		Charleston SC	1/27/06	5/06
	Huntsville	11/23/05	11/22/06		Madrid	3/3/05	3/2/06		Chicago Imx	1/27/06	5/06
	Hutchinson	9/23/05	3/22/06		Oklaoma City	6/10/05	3/9/06		Dallas Cmk	1/27/06	5/06
	<b>Hyderabad</b>	<b>2/13/06</b>	<b>1/31/07</b>		Oviedo Yel	5/27/05			Denver CC Reg	1/27/06	5/06
	Indianapolis Imx	9/23/05	3/22/06		Saint Louis SC	10/10/05	7/10/06		Dublin Reg	1/27/06	5/06
	Kaohsiung	1/1/06	7/31/06		Saint Paul	10/10/05	7/10/06		Fort Worth	1/27/06	5/06
	KSC 2	9/23/05			San Antonio 2D	1/1/06	10/1/06		Garden City	1/27/06	5/06
	Las Vegas Lux	11/14/05	5/13/06		San Diego RHF	2/18/05	2/16/06		Grand Rapids Cel	1/27/06	5/06
	Little Rock	11/23/05	5/24/06		Spokane	2/17/05	2/06		Halifax	1/27/06	5/06
	London BFI	9/23/05	9/22/06		Stockholm	5/1/05	2/9/06		Houston MNS	1/27/06	5/06
	London SM	9/23/05	9/22/06		Sudbury	9/30/05	6/30/06		Houston Reg	1/27/06	5/06
	Los Angeles CSC	9/23/05	6/22/06		Toronto OSC	10/10/05	7/10/06		Indianapolis Imx	1/27/06	5/06
	Melbourne MV	10/20/05		<b>MysticInd</b>	Valencia Spn	2/3/05	2/2/06		New Rochelle Reg	1/27/06	5/06
	<b>Monterrey Cin</b>	<b>1/20/06</b>	<b>3/5/06</b>		Birmingham UK	1/9/06	6/9/06		New York AMC	1/27/06	5/06
	<b>Mumbai</b>	<b>1/20/06</b>	<b>1/31/07</b>		Denver CC Reg	9/23/05	6/15/06		Providence Imx	1/27/06	5/06
	Omaha Zoo	1/27/06	7/26/06		Edmonton TWS	10/1/05	4/1/06		San Francisco AMC	1/27/06	5/06
	Philadelphia	9/23/05	3/22/06		London SM	4/11/05	2/27/06		San Jose CA	1/27/06	5/06
	Pittsburgh CSC	9/23/05			Orlando SC	9/23/05	2/28/06		Sandy	1/27/06	5/06
	Portland	9/23/05	3/22/06		Paris Geo	12/15/05	12/15/06		Tempe Imx	1/27/06	5/06
	Providence Imx	9/23/05	3/22/06		<b>San Diego RHF</b>	<b>10/14/05</b>	<b>3/31/06</b>		Vancouver Imx	1/27/06	5/06
	Quebec	9/23/05	3/22/06		Sydney WBS	2/3/06	5/3/06		Washington NASM	1/27/06	5/06
	Raleigh Exp	9/23/05	6/30/06	<b>NASCAR</b>	<b>Barcelona</b>	<b>2/24/06</b>	<b>7/15/06</b>		West Nyack Imx	1/27/06	5/06
	Sacramento Imx	9/23/05	3/22/06		Fort Worth	10/1/05	4/1/06		White Plains NA	1/27/06	5/06
	Saint Augustine	11/26/05	7/30/06		Garden City	6/13/05	9/06	<b>RSATM</b>	Durban	10/20/05	4/19/06
	Salt Lake City CP	9/23/05	3/22/06		Guayaquil	10/28/05	4/27/06		Irvine Reg	9/16/05	
	San Antonio 3D	1/1/06	7/1/06		Incheon CGV	1/12/06			Penrith	7/1/05	7/31/06
	Shreveport	11/25/05	5/24/06		Kuala Lumpur Di	2/23/06	2/22/07		Regina	5/1/05	12/31/06
	Sudbury	1/20/06	2/5/06		<b>Madrid</b>	<b>2/3/06</b>	<b>7/15/06</b>		Kolkata SC	10/14/05	10/13/06
	Sydney WBS	10/20/05			Malaga Yel	7/22/05	5/14/06		Espinho	11/30/05	8/31/06
	Tallahassee	11/23/05	5/24/06		Omaha Zoo	1/27/06	7/26/06		Hamaoka	9/21/05	3/31/06
	Tempe Imx	9/23/05	3/22/06		Seoul CGV	1/12/06			Amneville	3/24/05	3/24/06
	Vancouver Imx	9/23/05	3/22/06	<b>Niagara</b>	Lucknow	7/1/05	6/30/06		Berlin CS	3/24/05	3/24/06
	Victoria	2/1/06	7/30/06		Niagara	7/1/86			Berlin Disc	3/23/05	3/23/06
	Washington NASM	9/23/05			Singapore DC	2/13/99			Boston NEA	3/24/05	3/24/06
	Winnipeg Imx	11/23/05	5/22/06		Chicago MSI	9/12/05	6/1/06		<b>Bradford</b>	<b>2/11/06</b>	<b>12/31/06</b>
	Kansas City Sci	2/4/06	4/30/06		Cincinnati MC	11/12/05	3/6/06		<b>Bristol</b>	<b>1/28/06</b>	<b>12/31/06</b>
	Louisville SC	2/4/06	3/29/06		Corsicana	11/5/05	4/29/06		Chattanooga	3/4/05	3/4/06
	Atlantic City	9/23/05	6/30/06		Jackson MS	10/23/05	11/15/06		<b>Dearborn</b>	<b>2/4/06</b>	<b>12/31/06</b>
	<b>Barcelona</b>	<b>5/1/03</b>	<b>12/31/06</b>		Saint Paul	1/12/06	5/11/06		Galveston	2/20/05	2/20/06
	<b>Berlin Disc</b>	<b>10/1/04</b>	<b>12/31/06</b>		San Diego NHM	3/31/01	12/06		Katowice CC	9/9/05	9/9/06
	Boston MOS	6/16/01			Tianjin	1/15/06	4/15/06		<b>Kuwait City</b>	<b>1/10/06</b>	<b>12/31/06</b>
	Cincinnati MC	5/1/03	12/31/06	<b>OW3D</b>	Tijuana	10/18/01	12/15/06		Las Vegas Lux	12/15/04	6/15/06
	Cocoa	4/16/03	12/31/06		Berlin CS	6/5/03	6/30/06		Melbourne MV	7/28/05	7/28/06
	Durban	1/1/06	6/30/06		Berlin Disc	6/12/03	6/30/06		<b>Mexico City Cin</b>	<b>1/25/06</b>	<b>12/31/06</b>
	Dwingeloo	5/15/04	5/30/06		Eilat Epic	4/4/04	6/30/06		Milwaukee	6/27/05	6/27/06
	Fort Worth	9/7/04	3/6/07		Melbourne MV	2/1/04	6/30/06		Moscow	4/14/05	4/14/06
	<b>Grand Rapids Cel</b>	<b>2/1/05</b>	<b>5/30/06</b>		Moscow	10/9/04	6/30/06		Nuremberg	3/24/05	3/24/06
	Hague	10/14/04	12/31/06		Nagoya OT	1/1/06	3/30/06		<b>Prague CC</b>	<b>1/12/06</b>	<b>12/31/06</b>
	Hampton	8/1/05	7/31/06		<b>Nuremberg</b>	<b>7/29/04</b>	<b>12/31/06</b>		<b>Quebec</b>	<b>2/10/06</b>	<b>12/31/06</b>
	Langley FP	5/1/04			San Antonio 3D	1/1/06	6/30/06		<b>Rochester Cmk</b>	<b>1/27/06</b>	<b>12/31/06</b>
	<b>Madrid</b>	<b>5/1/03</b>	<b>12/31/06</b>		<b>Sydney WBS</b>	<b>7/1/04</b>	<b>12/31/06</b>		Sydney WBS	5/5/05	5/5/06
	Malta	4/15/03			Tokorozawa	1/1/06	4/30/06		Veracruz	8/18/05	8/18/06
<b>MJTMM</b>	Manchester UCI	7/1/02	6/06	<b>Ozarks</b>	Branson	1/93	12/07		Virginia Beach	12/26/04	6/06
	Melbourne MV	3/1/05	12/31/06		Lansing Cel	12/15/05	3/30/06	<b>SOA</b>	Warsaw CC	9/9/05	9/9/06
	<b>Norwalk</b>	<b>1/1/06</b>	<b>12/31/06</b>		Lubbock	12/16/05	5/29/06		Dallas AA	2/26/99	
	<b>Nuremberg</b>	<b>1/3/03</b>	<b>12/31/06</b>		Taranto	9/16/05	4/15/06		Richmond SMV	10/1/05	2/24/06
	Oakland	12/17/04	9/30/06		Vantaa	2/15/05	2/15/06		Barcelona	7/1/05	6/30/06
	Portland	11/2/01	6/06		Winnipeg Imx	2/1/06	7/30/06		<b>Krakow CC</b>	<b>1/13/06</b>	<b>7/31/06</b>
	Saint Louis SC	1/1/06	12/31/06		Penrith	7/1/00			Kuwait City	6/15/05	6/13/06
	San Diego RHF	11/1/01	9/06		Garza Garcia	4/15/05	6/30/06		Madrid	7/1/05	6/30/06
				<b>Pulse</b>							
<b>MOE</b>				<b>Rheged</b>				<b>SOSPI</b>			



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>SpaceSta</b>	Ankara AFM	10/1/05	9/30/06		Myrtle Beach	5/1/05	4/30/06		Krakow CC	10/14/05	4/30/06
	Chantilly	9/1/05	8/31/06		Raleigh Exp	10/1/05	3/31/06		<b>Lansing Cel</b>	<b>1/20/06</b>	<b>6/30/07</b>
	Fitchburg Star	12/23/05	6/22/06		Regina	1/1/06	6/30/06		Las Vegas Lux	5/25/05	5/06
	Huntsville	5/24/02	9/06		Salt Lake City CP	2/15/05			Lehi	9/1/05	
	Hutchinson	6/1/02	6/07		Sioux Falls	1/28/06	4/30/06		London BFI	5/20/05	5/31/06
	Kitakyushu	4/1/05	4/6/06		Stockholm	9/16/05	8/15/06		London SM	5/20/05	5/31/06
	London SM	5/28/02	4/06		Vancouver TWS	9/23/05	3/06		Los Angeles CSC	6/24/05	6/30/06
	Moscow	4/12/04	4/06	<b>VOTDS</b>	Alamogordo	7/1/05	6/30/06		Melbourne MV	6/8/05	12/31/06
	<b>Nanjing</b>	<b>12/1/05</b>	<b>11/30/06</b>		Charlotte	4/1/05	2/15/06		Montreal SC	10/05	
	<b>New Delhi Aer</b>	<b>2/15/06</b>	<b>2/16/07</b>		Shanghai Dome	11/1/05	10/31/06		Moscow	9/1/05	
	Oviedo Yel	4/15/05	4/14/06	<b>Vulcania</b>	Vulcania	2/22/02			Myrtle Beach	6/1/05	12/31/06
	Pittsburgh CSC	4/26/05	6/1/06	<b>Whales</b>	Baton Rouge	3/1/04			Natick JF	5/12/05	5/31/06
	Poltiers Imax 3D	2/1/05	3/31/06		Berlin Disc	10/1/04	12/31/06		New Orleans	5/27/05	5/31/06
	Sinsheim	1/1/06	6/30/06		<b>Calgary TWS</b>	<b>2/1/06</b>	<b>6/30/07</b>		New York AMC	4/29/05	4/30/06
	Toulouse	5/10/05	5/9/06		Cocoa	7/1/02	12/31/06		<b>Nuremberg</b>	<b>6/30/05</b>	
<b>SU</b>	Dayton	9/27/02			Durban	9/16/05	9/15/06		<b>Pittsburgh Cmk</b>	<b>8/19/05</b>	<b>12/31/06</b>
<b>SVTS</b>	Guayaquil	12/2/05	2/5/06		Fort Lauderdale	6/1/04	5/31/06		Reading JF	5/12/05	5/31/06
	Melbourne MV	1/12/06	3/31/06		Hague	9/6/04	12/31/06		<b>Sacramento Imx</b>	<b>2/10/06</b>	<b>6/30/06</b>
<b>TBAA</b>	Baton Rouge	5/24/03			San Diego RHF	7/1/03	9/06		<b>San Antonio 3D</b>	<b>1/27/06</b>	<b>1/27/07</b>
	Kuala Lumpur NP	8/1/04	2/28/06		Spokane	3/15/04	12/31/06		Singapore DC	1/1/06	6/30/06
	Oakland	1/1/04	9/30/06		Virginia Beach	1/1/05	3/06		Sinsheim	6/30/05	12/31/06
<b>Texas</b>	Austin	5/3/03		<b>WS3D</b>	Winnipeg Imx	8/1/05	6/30/06		<b>Stockholm</b>	<b>2/1/06</b>	<b>2/15/07</b>
<b>TF</b>	Warner Robins	7/92			Atlanta FMNH	1/1/06			Sydney WBS	8/8/05	
	Washington NASM	7/1/76			Baltimore	2/06			Virginia Beach	5/30/05	5/31/06
<b>Trex</b>	<b>Birmingham UK</b>	<b>1/06</b>	<b>6/06</b>		Berlin CS	6/30/05		<b>WTW</b>	<b>Warsaw CC</b>	<b>10/11/05</b>	<b>6/30/06</b>
	Dearborn	1/26/06	5/11/06		Berlin Disc	6/30/05			Boston MOS	12/9/05	12/9/06
	Dubai	6/22/05	6/21/06		Birmingham AL	1/21/06			Fort Lauderdale	1/12/06	1/31/07
	Fort Worth	5/28/05	9/5/06		Birmingham UK	7/2/05	12/31/06		Kansas City Sci	2/4/06	8/4/06
	Istanbul AFM	7/1/05	6/30/06		Boston NEA	5/12/05	5/31/06		<b>Melbourne MV</b>	<b>2/1/06</b>	<b>1/31/07</b>
	Malaga Yel	4/29/05	4/28/06		Bradford	7/29/05	12/31/06		Montreal SC	1/12/06	1/31/07
	Poznan CC	6/1/05	5/31/06		<b>Bratislava</b>	<b>1/15/06</b>	<b>6/30/07</b>		San Jose CA	1/1/06	1/31/07
	Quebec	2/10/06	9/3/06		Bristol	5/20/05	5/31/06		Seattle PSC 2	12/26/05	12/31/06
	Syracuse	12/10/05	3/31/06		Charleston SC	2/1/06	1/31/07		Vancouver TWS	12/17/05	12/16/06
<b>TTL</b>	Espinho	12/1/05	12/1/06		Chattanooga	5/27/05	5/31/06	<b>YBS</b>	Shreveport	1/15/05	7/6/06
<b>UX</b>	Regina	8/6/05	2/1/06		Columbus COSI	1/4/06	12/31/06	<b>Yell</b>	Sudbury	1/20/06	2/15/06
<b>Vikings</b>	Columbus COSI	10/1/05	4/30/06		<b>Eilat Epic</b>	<b>2/1/06</b>	<b>1/31/08</b>	<b>ZC</b>	Yellowstone	4/1/03	12/06
	Hague	9/16/05	3/16/06		Fort Lauderdale	4/28/05	4/30/06		Zion	5/24/94	
	Hastings	10/15/05	3/15/06		Galveston	9/2/05	9/30/06				
	Memphis Pink	11/12/05	3/3/06		Kansas City Sci	9/24/05	9/30/06				
	Milwaukee	1/1/06	4/30/06		Katowice CC	10/14/05	4/30/06				

## February 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Ahmedabad</b>	Galapago	4/1/05	3/31/06		MOE	9/23/05	6/30/06	<b>Berlin Disc</b>	FON	9/1/05	8/31/06
<b>Alamogordo</b>	FightPil	10/1/05	8/1/06	<b>Austin</b>	MagDes	9/23/05	3/22/06		GC	10/1/04	12/31/06
	MagDes	2/23/06	2/22/07		RovMars	1/27/06	5/06		HaunCast	4/5/01	12/06
	VOTDS	7/1/05	6/30/06		Texas	5/3/03			HH	4/1/02	12/31/06
<b>Albany GA</b>	Bugs	12/3/04	6/30/06	<b>Baltimore</b>	Bugs	5/27/05	6/23/06		<b>MOE</b>	<b>10/1/04</b>	<b>12/31/06</b>
	FON	9/1/05	2/28/06		FightPil	7/8/05	5/31/06		OW3D	6/12/03	6/30/06
	L&C	1/7/06	6/30/06		FON	11/5/04	6/30/06		Sharks3D	3/23/05	3/23/06
<b>Albuquerque</b>	Everest	11/15/05	6/15/06		WS3D	2/06			Whales	10/1/04	12/31/06
	FightPil	9/5/05	4/30/06	<b>Barcelona</b>	<b>ALBT</b>	<b>11/27/03</b>			WS3D	6/30/05	
<b>Amneville</b>	Sharks3D	3/24/05	3/24/06		<b>AlienAdv</b>	<b>1/1/06</b>	<b>12/31/06</b>	<b>Birmingham AL</b>	AR	9/3/05	
<b>Amsterdam PN</b>	HPGOF	12/05	2/06		Amazon	7/1/05	6/30/06		WS3D	1/21/06	
<b>Ankara AFM</b>	SpaceSta	10/1/05	9/30/06		AR	3/3/05	3/3/06	<b>Birmingham UK</b>	<b>Bugs</b>	<b>2/12/05</b>	<b>8/06</b>
<b>Apple Valley Imx</b>	AIA3D	10/7/05			CRA	2/16/06	2/18/07		MagDes	2/11/06	2/10/07
	<b>FightPil</b>	<b>1/13/06</b>	<b>5/1/06</b>		<b>FON</b>	<b>7/22/05</b>	<b>8/30/06</b>		MOTN	12/15/05	12/15/06
	HPGOF	11/18/05	2/06		HB	5/7/02	12/06		MysticInd	1/9/06	6/9/06
	RovMars	1/27/06	5/06		<b>M3D</b>	<b>5/1/04</b>	<b>12/31/06</b>		<b>Trex</b>	<b>1/06</b>	<b>6/06</b>
<b>Appleton</b>	AR	1/16/06	4/30/06		<b>MOE</b>	<b>5/1/03</b>	<b>12/31/06</b>		WS3D	7/2/05	12/31/06
	FightPil	2/3/06	6/9/06		MOTN	3/2/05	3/1/06	<b>Bogota</b>	FON	12/1/05	11/30/06
	FON	7/15/05	6/30/06		<b>NASCAR</b>	<b>2/24/06</b>	<b>7/15/06</b>	<b>Boise Reg</b>	HPGOF	11/18/05	2/06
	GC	8/19/05	6/30/06		SOSPI	7/1/05	6/30/06	<b>Boston MOS</b>	Amazon	2/1/05	3/1/06
	L&C	3/12/05	6/30/06	<b>Baton Rouge</b>	JIAC	9/1/05	2/28/06		<b>FightPil</b>	<b>9/8/05</b>	<b>5/31/06</b>
	LS	10/15/05	2/15/06		L&C	1/1/05	6/30/06		FON	5/28/04	
<b>Athens Eug</b>	ROF	3/1/05	2/28/06		TBAA	5/24/03			L&C	9/28/02	6/30/06
<b>Atlanta FMNH</b>	ALBT	2/10/06	5/26/06		Whales	3/1/04			MOE	6/16/01	
	Amazon	2/11/05	3/1/06	<b>Berlin CS</b>	<b>AlienAdv</b>	<b>3/1/00</b>			WTW	12/9/05	12/9/06
	GC	10/1/05	4/1/06		HaunCast	4/5/01	12/06	<b>Boston NEA</b>	Sharks3D	3/24/05	3/24/06
	MOTN	7/30/05	4/30/06		MagDes	12/1/05	11/30/06		WS3D	5/12/05	5/31/06
	WS3D	1/1/06			OW3D	6/5/03	6/30/06	<b>Bradford</b>	MagDes	9/23/05	9/22/06
<b>Atlantic City</b>	Everest	1/10/06	6/30/06		Sharks3D	3/24/05	3/24/06		<b>Sharks3D</b>	<b>2/11/06</b>	<b>12/31/06</b>
	HPGOF	11/18/05	2/06		WS3D	6/30/05			WS3D	7/29/05	12/31/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Branson	Alaska	11/11/05	3/31/06		HPGOF	11/18/05	2/06		E3D	6/25/04	12/31/06
	FON	5/23/05	4/30/06		L&C	9/1/04	8/31/06		HPGOF	11/18/05	2/06
	L&C	5/3/02	4/30/06		Sharks3D	2/14/06	12/31/06	Grand Canyon	GC	11/1/99	12/06
	Ozarks	1/93	12/07		Trex	1/26/06	5/11/06	Grand Rapids Cel	Bugs	4/9/04	6/1/06
Bratislava	ITD	4/7/05	3/14/07	Denver CC Reg	HPGOF	11/18/05	2/06		HB	8/30/02	3/31/06
	WS3D	1/15/06	6/30/07		MysticInd	9/23/05	6/15/06		HPGOF	11/18/05	2/06
Bristol	Bugs	3/18/03	3/06		RovMars	1/27/06	5/06		L&C	2/1/05	6/30/06
	Sharks3D	1/28/06	12/31/06	Denver MNS	HB	9/1/02	3/31/06		MOE	2/1/05	5/30/06
	WS3D	5/20/05	5/31/06	Des Moines	LS	5/14/05	2/20/06		RovMars	1/27/06	5/06
Buffalo Reg	HPGOF	11/18/05	2/06		MagDes	1/12/06	5/15/06	Guadalajara Cin	HPGOF	11/18/05	2/06
Buford Reg	HPGOF	11/18/05	2/06		MOTN	1/2/06	10/2/06	Guayaquil	HB	11/1/03	12/31/06
	RovMars	1/27/06	5/06		HPGOF	11/18/05	2/06		NASCAR	10/28/05	4/27/06
Calgary FP	HPGOF	11/18/05	2/06	Detroit AMC	MagDes	9/23/05	5/15/06		SVTS	12/2/05	2/5/06
Calgary TWS	Beavers	1/25/06	1/24/07	Detroit SC	MOTN	2/1/06	9/1/06	Hague	HB	10/10/01	10/31/06
	Bugs	9/12/05	9/1/06		GC	9/26/05	10/3/06		MOE	10/14/04	12/31/06
	FON	3/20/05	6/30/07	Dhaka	HPGOF	12/05	2/06		Vikings	9/16/05	3/16/06
	HB	2/16/06	2/28/07	Dubai	Trex	6/22/05	6/21/06		Whales	9/6/04	12/31/06
	Whales	2/1/06	6/30/07	Dublin Reg	HPGOF	11/18/05	2/06	Halifax	HPGOF	11/18/05	2/06
Castle Rock	EMSH	3/92			RovMars	1/27/06	5/06		RovMars	1/27/06	5/06
Cathedral City	HPGOF	11/18/05	2/06	Duluth	Galapago	1/13/06	2/28/06	Hamaoka	SFTGS	9/21/05	3/31/06
Cedar Rapids	MagDes	11/23/05	4/2/06		Greece	2/24/06	6/15/06	Hampton	AEK	1/13/06	3/31/06
Chantilly	FightPil	12/10/04	12/10/06		HPGOF	11/18/05	2/06		CTPA	1/13/06	3/31/06
	RovMars	1/27/06	5/06	Durban	Africa	9/24/05	6/2/06		FightPil	12/10/04	12/31/06
	SpaceSta	9/1/05	8/31/06		FightPil	12/2/05	3/3/06		HPGOF	11/18/05	2/06
Charleston SC	Amazon	9/14/05	9/13/06		FON	4/1/05	6/30/06		MOE	8/1/05	7/31/06
	HPGOF	11/18/05	2/06		MOE	1/1/06	6/30/06	Harbin	GC	1/1/05	2/28/06
	MagDes	9/23/05	12/31/06		RSATM	10/20/05	4/19/06	Harrisburg	Greece	2/16/06	6/15/07
	RovMars	1/27/06	5/06		Whales	9/16/05	9/15/06		HPGOF	11/18/05	2/06
	WS3D	2/1/06	1/31/07	Dwingeloo	FON	6/1/05	5/30/06		MOTN	9/10/05	9/9/06
Charleston WV	Alaska	1/29/06	7/28/06		MOE	5/15/04	5/30/06	Hartberg	GC	9/6/03	9/30/06
Charlotte	Beavers	11/18/05	5/31/06	Edmonton FP	HPGOF	11/18/05	2/06		HB	4/30/04	4/23/06
	FON	2/11/05	6/30/06	Edmonton TWS	FON	7/1/04		Hartford NA	HPGOF	11/18/05	2/06
	VOTDS	4/1/05	2/15/06		Greece	2/17/06	6/15/06	Hastings	FightPil	6/1/05	2/1/06
Chattanooga	Sharks3D	3/4/05	3/4/06		HB	1/1/06	6/30/07		FON	3/7/05	5/31/06
	WS3D	5/27/05	5/31/06		MysticInd	10/1/05	4/1/06		L&C	12/1/03	
Chicago Imx	HPGOF	11/18/05	2/06	Eilat Epic	AlienAdv	4/4/04	12/31/06		Vikings	10/15/05	3/15/06
	RovMars	1/27/06	5/06		HaunCast	4/4/04	12/31/06	Hong Kong SM	FightPil	12/10/05	12/31/06
Chicago MSI	Greece	2/16/06	6/15/07		OW3D	4/4/04	6/30/06		HB	10/1/05	3/21/06
	MagDes	9/23/05	3/22/06		WS3D	2/1/06	1/31/08		MOTN	2/1/06	7/31/06
	OO	9/12/05	6/1/06	Espinho	SFTGS	11/30/05	8/31/06	Houston MNS	Beavers	6/1/05	5/31/06
Cincinnati MC	FON	10/2/04	6/30/06		TTL	12/1/05	12/1/06		FON	3/6/05	5/26/06
	L&C	10/1/03	12/31/06	Evansville Sho	HPGOF	11/18/05	2/06		GC	6/1/05	9/30/06
	MagDes	9/23/05	3/3/06		L&C	2/10/06	6/30/06		L&C	6/5/05	12/31/06
	MOE	5/1/03	12/31/06	Fitchburg Star	SpaceSta	12/23/05	6/22/06		MOTN	10/1/05	9/30/06
	OO	11/12/05	3/6/06	Fort Lauderdale	FON	9/13/04	12/31/06		Roar	1/20/06	5/31/06
Cincinnati NA	HPGOF	11/18/05	2/06		HPGOF	11/18/05	2/06	Houston Reg	RovMars	1/27/06	5/06
Cleveland	Greece	2/16/06	6/15/06		L&C	9/26/04	12/31/06		HPGOF	11/18/05	2/06
Cocoa	MOE	4/16/03	12/31/06		MagDes	9/23/05	12/31/06		RovMars	1/27/06	5/06
	Whales	7/1/02	12/31/06		Whales	6/1/04	5/31/06	Huntsville	FightPil	3/11/05	8/31/06
Col Springs Cmk	HPGOF	11/18/05	2/06		WS3D	4/28/05	4/30/06		HC	2/1/06	2/1/07
	L&C	1/4/06	1/3/07		WTW	1/12/06	1/31/07		HPGOF	12/05	2/06
Columbus AMC	HPGOF	11/18/05	2/06	Fort Worth	AOTD	1/28/05	2/3/06		MagDes	11/23/05	11/22/06
Columbus COSI	Vikings	10/1/05	4/30/06		CRA	2/1/06	6/30/06		SpaceSta	5/24/02	9/06
	WS3D	1/4/06	12/31/06		FON	5/28/04	5/30/06	Hutchinson	FightPil	5/20/05	8/31/06
Coomera	ALBT	11/1/05	10/31/07		L&C	9/1/03	6/30/06		FON	2/2/05	5/31/06
Copenhagen	Greece	2/16/06	6/15/06		MOE	9/7/04	3/6/07		MagDes	9/23/05	3/22/06
	L&C	9/1/05	6/30/06		NASCAR	10/1/05	4/1/06		SpaceSta	6/1/02	6/07
	MagDes	1/14/06	1/13/07		RovMars	1/27/06	5/06	Hyderabad	Dolphins	8/15/05	8/14/06
Corpus Christi	FightPil	2/3/05	8/31/06		Trex	5/28/05	9/5/06		HPGOF	12/05	2/06
	L&C	1/1/03	12/31/06	Galveston	Bugs	5/23/03	5/23/06		MagDes	2/13/06	1/31/07
Corsicana	OO	11/5/05	4/29/06		HaunCast	11/7/05	1/7/07	Incheon CGV	HPGOF	12/1/05	2/06
Cuernavaca Cmx	HPGOF	11/18/05	2/06		Sharks3D	2/20/05	2/20/06		NASCAR	1/12/06	
	MagDes	10/14/05	2/1/06		WS3D	9/2/05	9/30/06	Indianapolis Imx	FON	3/18/05	2/28/06
Dallas AA	SOA	2/26/99		Garden City	FightPil	12/10/04	12/31/06		MagDes	9/23/05	3/22/06
Dallas Cmk	HPGOF	11/18/05	2/06		L&C	9/1/04	12/31/06		RovMars	1/27/06	5/06
	RovMars	1/27/06	5/06		MagDes	9/23/05	3/22/06	Irvine Reg	HPGOF	11/18/05	2/06
Dallas SP	AEK	11/24/05	5/27/06		NASCAR	6/13/05	9/06		SAA	9/16/05	
	CV	12/24/05	5/24/06		RovMars	1/27/06	5/06	Istanbul AFM	Cyberwor	1/1/06	12/31/06
	DIS	9/23/05	2/11/06	Garza Garcia	GP	9/6/05	3/5/06		ITD	11/25/05	11/24/06
Davenport	FightPil	5/21/05	5/31/06		Roar	4/15/05	6/30/06		Trex	7/1/05	6/30/06
	HPGOF	12/05	2/06	Gatineau	Africa	2/25/06	3/31/06	Jackson MS	FON	2/1/06	7/31/06
	JGWC	9/5/05	3/31/06		Galapago	2/25/06	3/31/06		OO	10/23/05	11/15/06
	MagDes	11/25/05	6/15/06		Kilimanj	1/14/06	6/30/06	Jakarta	FON	11/1/05	10/30/06
Dayton	FightPil	12/3/04	12/3/06		MagDes	9/23/05	3/31/06	Kansas City AMC	HPGOF	11/18/05	2/06
	SU	9/27/02		Glasgow	AlienAdv	3/1/05	12/31/06	Kansas City Sci	AR	2/4/06	4/30/06
Dearborn	Cyberwor	2/2/06	5/11/06		Bugs	9/26/03	4/06		Extreme	2/4/06	4/30/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	MJTTM	2/4/06	4/30/06	Madrid	AlienAdv	4/2/03			HPGOF	11/18/05	2/06
	WS3D	9/24/05	9/30/06		AR	3/3/05	3/3/06	New Delhi Aer	WS3D	5/12/05	5/31/06
Kaohsiung	WTW	2/4/06	8/4/06		HaunCast	6/12/02	12/06		GC	2/10/06	2/10/07
	Apollo13	1/30/06	2/5/06		HB	11/6/02	10/31/06		HPGOF	11/18/05	2/3/06
Karlshamn	MagDes	1/1/06	7/31/06		M3D	6/1/04	5/31/06	New Orleans	SpaceSta	2/15/06	2/16/07
	ALBT	2/1/05	9/15/06		MOE	5/1/03	12/31/06		Bugs	3/12/03	3/06
	AR	9/1/04	6/06		MOTN	3/3/05	3/2/06	New Rochelle Reg	WS3D	5/27/05	5/31/06
	CRA	1/15/06	8/31/07		NASCAR	2/3/06	7/15/06		HPGOF	11/18/05	2/06
	M3Dcc	11/1/05	10/31/07		SOSPI	7/1/05	6/30/06	New York AMC	RovMars	1/27/06	5/06
Karuizawa Mer	ITD	1/1/06	12/31/06	Malaga Yel	Everest	4/29/05	4/28/06		HPGOF	11/18/05	2/06
Katowice CC	Sharks3D	9/9/05	9/9/06		HPGOF	11/25/05	2/3/06		RovMars	1/27/06	5/06
	WS3D	10/14/05	4/30/06		NASCAR	7/22/05	5/14/06	New York AMNH	WS3D	4/29/05	4/30/06
King of Prussia Reg	HPGOF	11/18/05	2/06		Trex	4/29/05	4/28/06		Beavers	4/15/05	
Kitakyushu	SpaceSta	4/1/05	4/6/06	Malta	MOE	4/15/03			Galapago	10/17/05	5/29/06
Kolkata SC	Seasons	10/14/05	10/13/06	Manchester UCI	HaunCast	9/1/02	12/31/06	Niagara	Niagara	7/1/86	
Krakow CC	SOSPI	1/13/06	7/31/06		MOE	7/1/02	6/06	Norwalk	Bugs	1/20/06	
	WS3D	10/14/05	4/30/06	Melbourne MV	FON	2/15/05	6/30/06		L&C	1/17/03	
KSC 2	MagDes	9/23/05			HaunCast	9/13/01	12/06		MOE	1/1/06	12/31/06
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07		HB	10/7/02	12/31/06	Nuremberg	Alaska	1/1/04	3/31/06
	HaunCast	5/19/05	6/20/06		MagDes	10/20/05			FON	11/1/05	10/31/06
	NASCAR	2/23/06	2/22/07		MOE	3/1/05	12/31/06		GC	12/1/02	12/31/06
Kuala Lumpur NP	TBAA	8/1/04	2/28/06		OW3D	2/1/04	6/30/06		HaunCast	5/28/03	12/31/06
Kurashiki	Roar	1/17/06	3/31/06		Sharks3D	7/28/05	7/28/06		HB	1/1/06	4/30/06
Kuwait City	AIA3D	2/19/05	2/18/06		SVTS	1/12/06	3/31/06		Kilimanj	4/1/04	3/31/06
	FOK	4/17/00	4/06		WS3D	6/8/05	12/31/06		MOE	1/3/03	12/31/06
	HB	11/13/04	6/13/06		WTW	2/1/06	1/31/07		OW3D	7/29/04	12/31/06
	Sharks3D	1/10/06	12/31/06	Memphis Pink	Alaska	1/14/06	2/20/06		Roar	5/12/05	6/30/06
	SOSPI	6/15/05	6/13/06		FightPil	6/25/05	3/3/06		Sharks3D	3/24/05	3/24/06
Langley FP	HPGOF	11/18/05	2/06		Greece	2/16/06	6/15/06		WS3D	6/30/05	
	MOE	5/1/04			Vikings	11/12/05	3/3/06	Oakland	FON	1/7/05	7/30/06
Lansing Cel	HPGOF	11/18/05	2/06	Menlyn	Africa	6/16/05	12/31/06		HB	1/1/06	12/31/06
	Pulse	12/15/05	3/30/06		FightPil	2/3/06	5/3/06		MOE	12/17/04	9/30/06
	WS3D	1/20/06	6/30/07		GC	9/16/05	9/15/06		TBAA	1/1/04	9/30/06
Las Palmas	HB	1/1/06	4/30/06	Mexico City Cin	HPGOF	11/18/05	2/06	Oklahoma City	FightPil	10/21/05	10/19/06
Las Vegas Lux	FightPil	12/10/04	5/31/06		M3D	7/1/05	5/30/06		MOTN	6/10/05	3/9/06
	HaunCast	3/12/02	12/31/06		Sharks3D	1/25/06	12/31/06	Omaha Zoo	AR	9/1/05	2/28/06
	MagDes	11/14/05	5/13/06	Milwaukee	L&C	6/18/05	5/31/06		MagDes	1/27/06	7/26/06
	Sharks3D	12/15/04	6/15/06		Sharks3D	6/27/05	6/27/06		NASCAR	1/27/06	7/26/06
	WS3D	5/25/05	5/06		Vikings	1/1/06	4/30/06	Ontario Reg	HPGOF	11/18/05	2/06
Lehi	AOTD	6/17/05	3/11/06	Mississauga FP	HPGOF	11/18/05	2/06	Orlando SC	MysticInd	9/23/05	2/28/06
	JIAC	1/1/06	11/1/06	Mobile	Bugs	9/28/05	3/28/06		Bugs	5/1/05	5/1/06
	WS3D	9/1/05			CRA	5/1/05	4/30/06	Oulu	HPGOF	11/25/05	2/3/06
Lelystad	MOF	12/19/05	12/19/06		FON	5/1/05	3/15/06	Oviedo Yel	MOTN	5/27/05	
Leon Exp	FON	12/1/05	6/30/06		Greece	2/16/06	2/1/07		SpaceSta	4/15/05	4/14/06
Lincolnshire Reg	HPGOF	11/18/05	2/06	Monterrey Cin	AR	10/22/05	4/30/06	Paris Gau	Cyberwor	9/1/05	3/1/06
Little Rock	FightPil	6/30/05	2/28/06		HPGOF	11/18/05	2/06		HPGOF	12/05	2/06
	MagDes	11/23/05	5/24/06		MagDes	1/20/06	3/5/06	Paris Geo	CRA	2/4/05	2/3/06
Loch Lomond	LOLL	7/24/02		Montreal FP	HPGOF	11/18/05	2/06		CTPA	1/31/06	3/7/06
London BFI	AlienAdv	7/23/05	12/31/06	Montreal SC	WS3D	10/05			FON	4/13/05	4/13/06
	HaunCast	12/1/01	12/06		WTW	1/12/06	1/31/07		MysticInd	12/15/05	12/15/06
	MagDes	9/23/05	9/22/06	Moscow	Bugs	9/30/04	9/30/06		Roar	6/22/05	6/21/06
	WS3D	5/20/05	5/31/06		E3D	7/1/05	6/30/06	Parker	LS	3/1/05	2/28/06
London SM	FON	2/24/06			Galapago	10/24/05	10/23/06	Penrith	GC	7/16/05	7/15/06
	MagDes	9/23/05	9/22/06		HaunCast	1/1/04	9/30/06		Rheged	7/1/00	
	MysticInd	4/11/05	2/27/06		HPGOF	12/05	2/06		SAA	7/1/05	7/31/06
	Roar	5/1/05	4/30/06		M3D	1/30/06	3/31/06	Pensacola	FightPil	6/3/05	6/30/06
	SpaceSta	5/28/02	4/06		OW3D	10/9/04	6/30/06		MOF	11/8/96	
	WS3D	5/20/05	5/31/06		Sharks3D	4/14/05	4/14/06	Philadelphia	HB	10/1/05	4/30/06
Los Angeles AMC	HPGOF	11/18/05	2/06		SpaceSta	4/12/04	4/06		HPGOF	11/18/05	2/06
Los Angeles CSC	Bugs	3/23/04	6/1/06		WS3D	9/1/05			MagDes	9/23/05	3/22/06
	MagDes	9/23/05	6/22/06	Mumbai	Dolphins	12/2/05	12/1/06	Phoenix AMC	HPGOF	11/18/05	2/06
	WS3D	6/24/05	6/30/06		Everest	12/2/05	12/1/06	Phoenix ASC	Beavers	2/1/06	7/31/06
Los Angeles NA	HPGOF	11/18/05	2/06		HPGOF	12/05	2/06	Pitea	JIAC	3/1/05	8/31/06
Louisville NA	HPGOF	11/18/05	2/06		MagDes	1/20/06	1/31/07	Pittsburgh Cmk	HPGOF	11/18/05	2/06
Louisville SC	ALBT	10/1/05	5/31/06	Myrtle Beach	Extreme	2/1/06	3/31/06		WS3D	8/19/05	12/31/06
	Greece	2/16/06	2/15/07		FightPil	3/1/05	3/1/06	Pittsburgh CSC	FON	9/3/04	6/30/06
	MJTTM	2/4/06	3/29/06		L&C	6/1/04	5/31/06		HPGOF	11/18/05	2/06
	MOTN	1/15/06	10/15/06		Vikings	5/1/05	4/30/06		MagDes	9/23/05	
Lubbock	Pulse	12/16/05	5/29/06		WS3D	6/1/05	12/31/06		SpaceSta	4/26/05	6/1/06
	Roar	10/21/05	5/29/06	Nagoya OT	ALBT	10/1/05	3/31/06	Poitiers Imax 3D	SpaceSta	2/1/05	3/31/06
Lucerne	CRA	9/16/05	9/15/06		OW3D	1/1/06	3/30/06	Portland	HPGOF	12/05	2/06
	GC	5/1/05	8/31/06	Nanchang	FON	11/15/05	11/30/06		L&C	8/16/02	8/06
	HB	1/1/06	8/31/06	Nanjing	SpaceSta	12/1/05	11/30/06		MagDes	9/23/05	3/22/06
	Roar	11/29/05	10/31/06	Nashville Reg	HPGOF	11/18/05	2/06		MOE	11/2/01	6/06
Lucknow	Niagara	7/1/05	6/30/06	Natick JF	FightPil	1/27/06	5/11/06	Poznan CC	Cyberwor	9/9/05	9/8/06



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
Prague CC	E3D	3/1/05	3/31/06	San Simeon Sandy	RovMars	1/27/06	5/06	Tallahassee	ITD	2/1/06	1/31/07		
	ITD	6/1/05	5/31/06		WTW	1/1/06	1/31/07		AOTD	8/19/05	2/1/06		
	Trex	6/1/05	5/31/06		HCBTD	8/17/96			FightPil	12/2/05	4/2/06		
	AlienAdv	10/13/05	6/30/06		HPGOF	11/18/05	2/06		MagDes	11/23/05	5/24/06		
	Galapago	2/10/05	2/9/06		RovMars	1/27/06	5/06		Greece	2/16/06	6/15/06		
Providence Imx	Sharks3D	1/12/06	12/31/06	Sasebo	ALBT	1/1/06	3/31/06	Tampa MOSI	HB	8/15/05	8/31/06		
	HB	1/1/06	6/30/06	Seattle PSC 1	FightPil	12/26/04	3/31/06		Bugs	9/30/05	5/20/06		
	MagDes	9/23/05	3/22/06	HPGOF	11/18/05	2/06	HPGOF		11/18/05	2/06			
Quebec	RovMars	1/27/06	5/06	Seattle PSC 2	Greece	2/16/06	6/15/06	Taranto Tempe Imx	Pulse	9/16/05	4/15/06		
	FON	2/20/06	2/28/07		WTW	12/26/05	12/31/06		MagDes	9/23/05	3/22/06		
	MagDes	9/23/05	3/22/06		FightPil	2/1/06	8/1/06		RovMars	1/27/06	5/06		
Raleigh Exp	Sharks3D	2/10/06	12/31/06	Seoul 63	HPGOF	12/1/05	2/06	Tianjin Tijuana	OO	1/15/06	4/15/06		
	Trex	2/10/06	9/3/06	Seoul CGV	NASCAR	1/12/06			FON	10/1/05	3/31/06		
	Amazon	2/1/06	10/6/06	Shanghai 3D	Cyberwor	5/1/05	4/30/06		OO	10/18/01	12/15/06		
	HPGOF	11/18/05	2/06	Shanghai Dome	Beavers	10/1/05	9/10/06		Roar	2/1/06	7/31/06		
	L&C	1/15/05	5/30/06		VOTDS	11/1/05	10/31/06		Tokorozawa	OW3D	1/1/06	4/30/06	
Reading JF	MagDes	9/23/05	6/30/06	Shreveport	FOK	9/1/05	3/10/06	Tokyo Mer Toronto FP Toronto OP	HPGOF	12/05	2/06		
	Vikings	10/1/05	3/31/06		L&C	9/7/04	6/30/06		HPGOF	11/18/05	2/06		
	HPGOF	11/18/05	2/06		MagDes	11/25/05	5/24/06		Africa	6/1/05	8/31/06		
	WS3D	5/12/05	5/31/06		YBS	11/5/05	7/6/06		ALBT	6/1/05	8/31/06		
	Greece	2/16/06	6/15/07		Singapore DC	OnGuard	2/13/99			MOE	7/1/04	12/31/06	
Regina	SacrPlan	5/1/05	12/31/06	Singapore GV Singapore SC Sinsheim	WS3D	1/1/06	6/30/06	Roar	5/15/05	9/30/06			
	UX	8/6/05	2/1/06		HPGOF	12/05	2/06	Toronto OSC	HB	10/12/01	8/06		
	Vikings	1/1/06	6/30/06		FightPil	9/3/05	3/3/06		MOTN	10/10/05	7/10/06		
Richmond FP Richmond SMV	HPGOF	11/18/05	2/06	Sioux Falls	E3D	5/16/03	12/31/06		Toulouse Tulsa Cmk	SpaceSta	5/10/05	5/9/06	
	AR	1/06	5/31/06		SpaceSta	1/1/06	6/30/06	HPGOF		11/18/05	2/06		
Dolphins	1/6/06	2/24/06	Speyer Dome		WS3D	6/30/05	12/31/06	Valencia Reg Valencia Spn	L&C	4/22/05	4/22/06		
FON	9/18/04	6/30/06			Africa	1/28/06	5/26/06		HPGOF	11/18/05	2/06		
Greece	2/16/06	2/07			L&C	10/1/04	5/31/06		AR	9/15/04	6/14/06		
HPGOF	1/27/06	3/26/06		MOE	12/1/03	5/31/06	FON		2/1/06	2/2/07			
Solarmax	10/1/05	2/24/06		Vikings	1/28/06	4/30/06	GC		4/16/04	2/2/06			
Rochester Cmk	HPGOF	11/18/05	2/06	Speyer IMAX Spokane	ALBT	9/18/03	6/30/06	Vancouver Imx Vancouver TWS	MOTN	2/3/05	2/2/06		
	Roar	10/8/05	8/31/06		GC	1/23/05	12/31/06		MagDes	9/23/05	3/22/06		
	Sharks3D	1/27/06	12/31/06		HB	1/1/06	12/31/06		RovMars	1/27/06	5/06		
Rochester MSC Sacramento Imx	FON	4/1/05	6/15/06		Stockholm	MOE	1/23/05		12/31/06	Vantaa	Greece	2/16/06	7/1/06
	HPGOF	12/05	2/06			Greece	2/16/06		6/15/06		Vikings	9/23/05	3/06
	MagDes	9/23/05	3/22/06	FightPil		4/29/05	2/15/06	WTW	12/17/05		12/16/06		
Saint Augustine	WS3D	2/10/06	6/30/06	Sudbury		FON	8/20/04	4/30/06	Vaughan FP Veracruz Victoria		JGWC	9/5/05	8/27/06
	Greece	2/16/06	7/31/06			GC	5/20/05	9/30/06			Pulse	2/15/05	2/15/06
	L&C	9/4/04	7/31/06		Greece	2/24/06	2/1/07	HPGOF		11/18/05	2/06		
Saint Louis Arch Saint Louis SC	MagDes	11/26/05	7/30/06		Sydney WBS	HPGOF	11/18/05	2/06		Virginia Beach	Sharks3D	8/18/05	8/18/06
	L&C	5/29/04				MOTN	2/17/05	2/06			AIWC	9/13/05	3/31/06
	FightPil	3/1/05	12/31/06	Whales		3/15/04	12/31/06	CRA	6/17/05		6/16/06		
Saint Louis Weh Saint Paul	FON	9/17/04	12/31/06	Taipei AM		CRA	9/16/05	2/9/06	Washington NASM		FON	10/7/04	6/30/06
	GOTA	11/16/05	4/11/06			Extreme	11/25/05	2/9/06			MagDes	2/1/06	7/30/06
	MOE	1/1/06	12/31/06		FON	11/26/04	2/20/06	Sharks3D		12/26/04	6/06		
	MOTN	10/10/05	7/10/06		GC	3/1/04	12/31/06	Whales		1/1/05	3/06		
	HPGOF	11/18/05	2/06		Greece	2/16/06	6/15/06	WS3D		5/30/05	5/31/06		
Salt Lake City CP	L&C	10/7/03	6/30/06	Sydney WBS	HB	11/30/01	12/31/06	Vulcania	FON	1/1/06	12/31/07		
	MOF	1/15/06	8/31/07		M3Dcc	2/18/05	2/9/06		Vulcania	2/22/02			
	MOTN	10/10/05	7/10/06		MOTN	5/1/05	2/9/06		TF	7/92			
	OO	1/12/06	5/11/06		Vikings	9/16/05	8/15/06		HPGOF	12/05	2/06		
	ITD	7/1/05	6/30/06		WS3D	2/1/06	2/15/07		Sharks3D	9/9/05	9/9/06		
San Antonio 2D	MagDes	9/23/05	3/22/06	Syracuse	FON	1/30/06	9/4/06	Washington NMNH	WS3D	10/11/05	6/30/06		
	Vikings	2/15/05			GF	3/1/03	3/31/07		FightPil	3/11/05	3/11/06		
	HPGOF	11/18/05	2/06		HB	5/1/04	6/30/06		MagDes	9/23/05			
San Antonio 3D	L&C	8/18/05	6/30/06		Taipei MCRC	L&C	1/20/06		2/5/06	White Plains NA	RovMars	1/27/06	5/06
	MOTN	1/1/06	10/1/06			MagDes	1/20/06		2/5/06		TF	7/1/76	
	HaunCast	8/15/03	12/31/06	MOTN		9/30/05	6/30/06	Bugs	3/14/03		3/06		
San Diego NHM San Diego RHF	MagDes	1/1/06	7/1/06	Taipei WVC		Yell	1/20/06	2/15/06	West Nyack Imx		L&C	9/30/05	12/31/06
	OW3D	1/1/06	6/30/06			FightPil	8/12/05	2/28/06			HPGOF	11/18/05	2/06
	WS3D	1/27/06	1/27/07		FON	9/25/04	9/26/06	RovMars		1/27/06	5/06		
	OO	3/31/01	12/06		HaunCast	9/20/01	12/06	HPGOF		11/18/05	2/06		
	FON	5/28/04	9/30/06		HB	7/22/02	12/31/06	RovMars		1/27/06	5/06		
San Francisco AMC	Greece	2/16/06	2/07	Taipei WVC	MagDes	10/20/05		Winnipeg Imx	MagDes	11/23/05	5/22/06		
	L&C	8/2/02	9/06		MysticInd	2/3/06	5/3/06		MOE	8/1/05	6/30/06		
	MOE	11/1/01	9/06		OW3D	7/1/04	12/31/06		Pulse	2/1/06	7/30/06		
	MOTN	2/18/05	2/16/06		Sharks3D	5/5/05	5/5/06		Whales	8/1/05	6/30/06		
	MysticInd	10/14/05	3/31/06		WS3D	8/8/05			HPGOF	11/18/05	2/06		
San Jose CA	Whales	7/1/03	9/06	Taipei WVC	JGWC	10/19/05		Yellowstone	L&C	6/15/02	12/31/06		
	HPGOF	11/18/05	2/06		Trex	12/10/05	3/31/06		Yell	4/1/03	12/06		
	RovMars	1/27/06	5/06		JIAC	9/1/05	9/28/06		L&C	4/30/05	3/31/06		
San Jose CA	FON	7/15/04	7/31/06		Taipei WVC	Roar	1/15/06		1/31/07	Zion	ZC	5/24/94	
	HPGOF	11/18/05	2/06			FightPil	1/1/05		1/1/07				
	L&C	10/1/03	12/31/06	Galapago		7/1/05	6/30/06						
	MOE	2/12/03	12/31/06	HPGOF		11/18/05	2/06						

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Rheged	Rheged: The Lost Kingdom	2000	unk
Africa	Africa: the Serengeti	1994	HMNS	Roar	Roar: Lions of the Kalahari	2003	NGD
AIA3D	Adventures in Animation 3D	2004	3D WGBH	ROF	Ring of Fire	1991	SMM
AIWC	Adventures in Wild California	2000	MFF	RovMars	Roving Mars	2006	BVP
Alaska	Alaska: Spirit of the Wild	1997	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
ALBT	Australia: Land Beyond Time	2002	HMNS	SAA	Shackleton's Antarctic Adventure	2001	WGBH
AlienAdv	Alien Adventure	1999	3D nWP	SacrPlan	Sacred Planet	2004	BVP
Amazon	Amazon	1997	MFF	Seasons	Seasons	1987	SMM
AOTD	Aliens of the Deep	2005	3D BVP	SFTGS	Search for the Great Sharks	1992	SMM
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	Sharks3D	Sharks 3D	2004	3D 3DEL
AR	Adrenaline Rush	2002	GSF	SOA	Spirit of American	1999	unk
Beavers	Beavers	1988	SLC	Solarmax	Solarmax	2000	MSI
Bugs	Bugs!	2003	3D SKF	SOSPI	SOS Planet	2002	3D nWP
CRA	Coral Reef Adventure	2003	MFF	SpaceSta	Space Station	2002	3D IMAX
CTPA	China: The Panda Adventure	2001	IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
CV	Cosmic Voyage	1996	IMAX	SVTS	Santa Vs. The Snowman	2002	3D IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	TBAA	To Be An Astronaut	1992	NGD
DIS	Destiny in Space	1993	IMAX	Texas	Texas: The Big Picture	2003	TSHMF
Dolphins	Dolphins	2000	MFF	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EMSH	Eruption of Mount St. Helens	1980	NGD	TTL	To The Limit	1989	MFF
Everest	Everest	1998	MFF	UX	Ultimate X	2002	BVP
Extreme	Extreme	1999	GSF	Vikings	Vikings	2004	GSF
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FOK	Fires of Kuwait	1992	IMAX	Vulcania	Vulcania	2002	unk
FON	Forces of Nature: Natural Disasters	2004	NGD	Whales	Whales	1996	NGD
Galapago	Galapagos	1999	3D IMAX	WS3D	Wild Safari 3D	2005	3D nWP
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WTW	Wired to Win	2005	NGD
GF	Gold Fever	1999	SKF	YBS	Young Black Stallion	2003	BVP
GOTA	Ghosts of the Abyss	2003	3D BVP	Yell	Yellowstone	1994	NGD
GP	Greatest Places	1998	SMM	ZC	Zion Canyon	1994	WCPI
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HPGOF	Harry Potter and the Goblet of Fire	2005	WB				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
M3D	Misadventures in 3D	2003	3D nWP				
M3Dcc	Misadventures in 3D (ColorCode)	2004	nWP				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
Pulse	Pulse: A Stomp Odyssey	2002	GSF				

## February 2006 Bookings Count

# Film	# Film	# Film	# Film
91 HPGOF	9 Trex	3 LS	1 GP
51 MagDes	8 CRA	3 MOF	1 HC
45 FON	8 MysticInd	3 TBAA	1 HCBTD
43 WS3D	8 OO	3 VOTDS	1 HH
35 L&C	8 WTW	2 AEK	1 LOLL
34 FightPil	7 AlienAdv	2 AIA3D	1 OnGuard
28 MOE	7 Galapago	2 CTPA	1 Ozarks
27 RovMars	6 Beavers	2 FOK	1 Rheged
24 HB	6 Cyberwor	2 Kilimanj	1 ROF
24 Sharks3D	6 ITD	2 MJTMM	1 RSATM
21 MOTN	6 M3D	2 Niagara	1 SacrPlan
19 Greece	5 Africa	2 SAA	1 Seasons
17 GC	5 Amazon	2 SFTGS	1 SOA
16 Bugs	5 Pulse	2 SVTS	1 Solarmax
15 SpaceSta	4 Alaska	2 TF	1 SU
14 HaunCast	4 E3D	2 Yell	1 Texas
12 Roar	4 Everest	1 AIWC	1 TTL
12 Vikings	4 JIAC	1 Apollo13	1 UX
11 Whales	4 SOSPI	1 CV	1 Vulcania
10 AR	3 AOTD	1 DIS	1 YBS
10 NASCAR	3 Dolphins	1 EMSH	1 ZC
10 OW3D	3 Extreme	1 GF	
9 ALBT	3 JGWC	1 GOTA	

# Directory of Organizations Mentioned in this Issue of LF Examiner

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# SHORTS

## Roving Mars watch

The Walt Disney Company's *Roving Mars* opened in 27 IMAX theaters in the U.S. and Canada on Jan. 27. Although it has received mostly positive reviews, including an op-ed piece by John Tierney in *The New York Times* that called it "the best IMAX movie ever," its box office receipts have been much less impressive.

*Roving Mars* earned \$524,000 in its first week, the worst opening week for any Disney-released LF film. Of course, among the nine titles in that category all but one — 2005's *Aliens of the Deep*, which also opened on 27 screens — played in many more theaters. But on a per-screen basis the only Disney film to perform worse than *Roving Mars* in its first week was *Ultimate X* in 2002, which took in \$760,000 in 47 theaters, a per-screen average of \$16,140, compared to *Roving Mars*' \$19,424. *Aliens of the Deep* grossed nearly \$23,000 per screen in its first week.

As this issue went to press, *Roving Mars* had taken in \$1.4 million in four weeks. Disney has announced no further plans to release or distribute LF films.

## Hurricane release delayed

MacGillivray Freeman Films sent a letter to exhibitors in mid-February explaining that it was delaying the release of *Hurricane on the Bayou* to give the film "a new, more compelling, storyline that will take longer to perfect editorially." Originally set for June, the new release date could be as early as fall 2006 or as late as early 2007.

In May 2006, MFF completed principal photography for a film then called *Wetlands* that was to examine what might happen if a major hurricane hit New Orleans. After Hurricane Katrina hit last August, the company sent three crews back to the Gulf Coast to film the devastation. Since then, says director **Greg MacGillivray**, he realized that to treat the story with the sensitivity and care that he gave the 1996 tragedy on Everest, he needs to "add new sequences that enhance the emotional experience of the film."

The new material will look at the effects of the storm on several residents, emphasize "the theme of music and its importance to the soul of New Orleans," and include "a cutting-edge CGI special effects sequence that will simulate the force of Hurricane Katrina and put the audience right into the eye of the hurricane."

MacGillivray's letter also points out that in its new form, "the film has immense commercial potential — and we're negotiating a multimillion-dollar co-promotional sponsor to assist theaters in advertising the film."

A rough cut of *Hurricane on the Bayou* will be screened at the **Giant Screen Cinema Association** conference in Los Angeles in March (see story on page 1).



L to r: Jack Geist, Jonathan Banta, and Jerome Morin.

## Mag Des wins visual effects award

*Magnificent Desolation* was presented with an award for "Outstanding Visual Effects in a Special Venue Project" by the **Visual Effects Society** in its annual awards ceremony in February. The film, made by producer **Tom Hanks'** **Playtone Company** and distributed by **Imax Corporation**, was up against two ride films, *Curse of Darkastle...The Ride!* and *Deepto's 3-D Underwater Wondershow*. This is the first year the Special Venue award has been offered by the VES, a professional association with 1,300 members in 16 countries.

The award was presented by actor **Craig T. Nelson** and accepted by visual effects supervisors **Jack Geist**, **Jonathan Banta**, and **Jerome Morin**. The fourth winner, **Sean Phillips**, was not present.

Consultant and *LF Examiner* columnist **Marty Shindler** helped VES implement the online voting system that enabled members to see nominated clips before voting for them.

## Nile wins at La Géode festival

**MacGillivray Freeman Films'** *Mystery of the Nile* won three prizes at the 11<sup>th</sup> Festival of Large-Format Films at **La Géode** in Paris in January. *Nile* won the Grand Prize, the Public's Choice Prize, and the Youth Prize, the first time the same film has won all three prizes. **Imax Corporation's** *Magnificent Desolation: Walking on the Moon 3D* won the Kodak Image Prize, and *Wired to Win: Surviving the Tour de France*, from **Partners HeathCare**, received an honorable mention.

The festival was held from Jan. 11 to 29. The jury that selected the grand prize, the Kodak image prize, and the honorable mention included **Simon Jones**, manager of the **IMAX Theatre At Bristol**; **Jean-Hervé Madec**, director of business development for **Futuroscope**; documentary producer **Catherine Lamour**; and several others.

The other films in the competition were *Aliens Of The Deep*, *Adventures In Animation 3D*, *Fighter Pilot*, *Sharks*, and *Wild Safari 3D*.

## Ary sentencing delayed again

Sentencing of **Max Ary**, which had been scheduled for Feb 16, has been delayed because of a conflict on the court's docket. The new hearing is set for May 15.

Ary was convicted in November of 12 federal charges related to misappropriation of artifacts from the **Kansas Cosmospher and Space Center**, which he helped found in the mid 1970s (see *LF Examiner*, November 2005). He faces up to five years in federal prison and a \$250,000 fine on each of five charges of wire and mail fraud, and ten years and \$250,000 on each of the other seven charges. He was also ordered to forfeit \$124,000 to the government.

(see *SHORTS* on page 21)